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ABSTRACT

Five teachers developed and tested creative, subtle approaches to the use of aging-related source material in language arts activities, an effort which resulted in this volume of 14 self-contained activities. These activities have been successfully field-tested in junior or senior high school classes, resulting in gains in language arts skills, increased contact with elders, reduction in stereotypes, increased knowledge concerning aging, and increased respect for classmates' opinions regardless of age. For ease of use, the materials for each activity are organized by teachers' materials (overview, objectives, materials needed, advance preparation needed, estimated teaching time, and day-by-day guidelines), and student handouts. (KC)

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LANGUAGE ARTS ACTIVITIES FOR TEACHING ABOUT AGING

TEACHING AND LEARNING ABOUT AGING

CONANT SCHOOL
ACTON, MA 01720

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LANGUAGE ARTS ACTIVITIES

FOR TEACHING ABOUT AGING

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INTRODUCTION

Language arts are not taught in a vacuum. Creative expression activities can tap student concerns about who they are, help them focus on their own lives, and help them see their ability to shape the future. Changes in attitudes toward older persons and the aging process can be impeded or accelerated depending on the images, values and information students absorb.

Five teachers in the regional schools of Acton-Boxborough, Massachusetts, have developed and tested creative, subtle approaches to the use of aging-related content as source material in language arts activities. Carlene Phillips, one of the teachers, stresses the knowledge of self and others to be gained.

> Since writing is personal and involves an individual's unique way of perceiving experience, people sharing their writing can come to know each other in a profound way. Through discussion of their writing, they can become further aware of each other's insights and values. Writing allows for personal growth and assessment. Often one knows what one thinks only when one writes it down. Thus writing is a way of formulating and focusing one's thoughts and feelings and ultimately coming to know oneself better. The writing class is a place for success and accomplishment. By having the positive stressed, confidence can increase. Almost everyone can grow in the ability to express ideas in a way that gives pleasure to both the writer and the audience.

Attitudes of different age groups can change when the process becomes an intergenerational one. Another teacher, Dennis Kavanagh, feels, "We all are, in the words of Donald Hall, 'the authors of a continual autobiography,' and our basic source of material for writing is self. Investigating our antecedents and observing our reactions and feelings should generate strong reflective and/or creative writing."

This volume is organized into fourteen self-contained activities. It is not intended that all be used in one class. Certain activities, however, are recommended to be taught as units. The "units" and themes are:

Activities 1-3: In the context of strengthening students' writing skills, these activities, developed by Jim Lamb, focus on older people leading meaningful lives, maintaining their dignity, and contributing to the larger society.

Activity 4: This activity, also developed by Jim Lamb, builds respect for others' opinions through cooperative critiquing. It develops life-long discussion skills, while highlighting ten topics relating to aging.

Activities 5-8: The key to these creative writing activities, developed by Carlene Phillips, is full and equal participation by older persons. Both age groups learn of commonalities and learn to respect talents each has. As stereotypes decrease, both gain valuable creative writing skills.

Activities 9-13: A series of related activities, developed jointly by Loretta Roscoe and Sandra Snell, help students improve attitudes about aging and make generalizations about their own lives, culminating in a visual representation of their present and future selves.

Activity 14: The power and poignancy of old family photos serve as the motivation for student presentations and writing, in this activity developed by Dennis Kavanagh.

The following table outlines the content of each activity relating to aging and language arts. It is intended to help teachers choose appropriate activities.

	ACTIVITY	CONTENT RELATED TO AGING	LANGUAGE ARTS SKILLS
1-3.	SUBJECT VS. OBJECT		
1.	Characterization	learn of lives of extra-ordinary elders	write and benefit from cooperative critiquing
2.	Short Story	read short stories about assertive older persons	analyze short stories, write short story and benefit from cooperative critiquing
3.	Theme Paper	read Old Man and The Sea	analyze novel and write college-level term paper
4.	Discussion on Aging	discuss ten topics relating to aging such as myths, power and powerlessness, and the aged poor	prepare for and conduct discussion, critique others' presentations
5-8.	CREATIVE WRITING, AN INTERGENERATIONAL APPROACH		
5.	Building self-understanding and Trust	express positive attitudes, describe self in non-stereotyped way and build trust with other class members including elders	listen and share information
6.	Description	compare descriptions by class members of different ages	participate in sensory exercises, write object and place descriptions
7.	Characterization	characterize an older person	write characterization
8.	Narration	analyze a famous person's key life events and goals and apply insights to their own goals	conduct research and analysis, write essay

	ACTIVITY	CONTENT RELATED TO AGING	LANGUAGE ARTS SKILLS
9-13.	CHANGING ATTITUDES TOWARD AGING		
9.	Short Story: Analysis	define characters' values and goals that influenced later accomplishments	read, analyze and discuss three short stories
10.	Poems: Compare and Contrast	focus on authors' values and traits related to decision-making	in teams, analyze and discuss three poems
11.	Posters: Value Clarification	describe values held universally or at different ages	using two posters, define alternatives
12.	Research: Famous Person's Achievements	relate achievements to character traits, values, obstacles overcome and goals	research and compile information, analyze cause and effect
13.	Art & Writing: Representing Present and Future Self	analyze present goals and reach conclusions about present and future selves	express feelings in diary, create written and visual representations of themselves
14.	"Family" Photos: Catalyst for Expression	appreciate "family" historical material as a writing source and effects of family background on succeeding generations (for most, on themselves)	conduct interviews or written research, make oral presentations, and write

For ease of use, the materials for each activity are organized in the following order:

-- Teachers' materials (overview, objectives, materials needed, advance preparation, estimated teaching time, guidelines by day)

-- Student handouts (numbered consecutively)

These activities have been successfully field tested in junior or senior high school classes. A detailed format is given, but teachers need not present activities precisely as they are set forth. Procedures are listed as "guidelines" in recognition of the fact that teachers may wish to condense, expand or adapt activities to meet student needs, interests and abilities, and time available.

Teaching these activities clearly involves gains in language arts skills. Additional benefits include contact with elders, reduction in stereotypes, increased knowledge concerning aging, and increased respect for classmates' opinions regardless of age. Through these activities, it is our hope that students realize and accept the fact that who they are they are fast becoming.

Hara Ann Bouganim
Editor

ACTIVITIES 1-3: SUBJECT VS. OBJECT

ACTIVITY 1: CHARACTERIZATION

Overview:

Activities 1-3 assist students, as a community of young writers, to learn through discovery rather than explanation. They strengthen their writing skills. They act within a cooperative process and series of structured activities. The content focuses on older people leading meaningful, dignified lives, lives which contribute to humanizing the larger society as well. These activities assume that profound change in the powerlessness of many older citizens cannot occur until substantial numbers of older Americans see themselves as creators of social, cultural and political reality, as subjects of change rather than objects of circumstances or the decisions of others. They also assume that positive change can be impeded or accelerated depending on the images, values and information absorbed by young people.

Activity 1 includes a denotation/connotation exercise, an interview of an older guest, a usage drill, and a diction exercise. Each student captures on paper a unique older person, such as a neighbor, historic figure, or public person. Two classes should participate, so that characterizations can be exchanged between classes for reading and discussion.

Objectives:

At the conclusion of this activity, students will be able to:

1. Assist each other, through group editing, to write a characterization.
2. Identify descriptive and narrative writing problems.
3. Capture an extraordinary elder in a written narrative.
4. Distinguish between problems and stereotypes related to old age.

Materials needed:

For each student:

a. Handout #1-1, Connotation/Denotation Exercise

b. Handout #1-2, Characterization Assignment

c. Handout #1-3, Dominant Impression

d. Copy of an article, student writing or newspaper feature characterizing unique older persons

e. Handout #1-4, Usage Drills: Hats Off, Boys, the Flag--!

f. Characterization paper for each student from another class

g. Handout #1-5, Is Teaching Grammar Immoral?

h. Handout #1-6, Diction Exercise

For the teacher:

a. Photos of older persons for wall display

b. Film: "Ruth Stout's Garden"

c. Screen and 16mm film projector

d. Studs Terkel's book, *Working*

Advance preparation:

Note: It is highly recommended that the activity be done with two classes, to facilitate group editing.

1. Prior exercises to promote development of a "learning community" and a cooperative spirit are recommended. See, for example: Stanford, Gene and Marie Smith. *Guidebook for the Teaching of Creative Writing,* Boston: Allyn and Bacon, 1977.

   Also recommended is introduction of students to the practice of free writing and its advantages (used on day 1). See: Elbow, Peter. *Writing Without Teachers,* New York: Oxford University Press, 1973, pp. 3-11.

2. Obtain photos of older persons (day 1). One source, containing twenty-eight photos (11" x 14"), includes both positive and negative images of old age:

   Living with Aging
   Documentary Photo Aids
   P. O. Box 956
   Mount Dora, FL 32757
   Cost: $24.00

3. Duplicate Handouts #1-1 (day 1) and #1-2 (day 2).

4. Order film, "Ruth Stout's Garden," well in advance (days 3-4). Source:

   Arthur Mokin Productions, Inc.
   17 West 60th Street
   New York, NY 10023
   1975 (23 mins.)

5. Obtain screen and 16 mm. projector (days 3-4).

6. Duplicate Handout #1-3 (day 4).

7. Obtain *Working* (Studs Terkel, New York: Avon, 1975) and choose appropriate selections to read to the class. Choose examples of persons of both sexes, different races, social classes and educational levels, as well as younger and older. Choose examples that give quotes that illustrate accent, dialect, education, and so forth.

8. Recruit and schedule a unique or extraordinary older person to dialogue with students in the classroom or on a "field trip" (day 10).

9. Compile as many articles, student writings, newspaper articles as possible that describe extraordinary elders. Duplicate enough copies for each student to get one (day 7). Recommended sources:

   -- local newspapers

   -- recent volumes of *Readers' Guide to Periodical Literature,* listings under aging

   -- SirS, two volumes of reprints on aging, available in many libraries or order from:

      Social Issues Resources Series, Inc.
      P. O. Box 2507
      Boca Raton, FL 33432
      (305) 994-0079

   -- Pratt, Francis, *Education for Aging* (Acton, MA: TLA Project, 1981) contains numerous case histories of elders. The book can be ordered from the TLA Project, Conant School, Acton, MA 01720 (617-263-9503).

10. Duplicate Handout #1-4 (days 10 and 12).

11. Duplicate Handouts #1-5 and #1-6 (day 13).

Estimated teaching time:

14 class periods

Guidelines, day 1:

1. Distribute Handout #1-1. Ask students to complete it quickly without discussion.

2. Ask students for examples from each of the four categories. List them on the board. Make the point that with all four it is common to use or hear critical or unfair or inaccurate expressions. Identify those that are stereotypes. People in these categories can be inaccurately characterized. It is important to look at fairness, clarity (to show not tell), and precision in writing.

3. Ask students to define denotation and connotation. Compare their definitions to a standard one, as:

   denotation - meaning, especially: a direct specific meaning as distinct from connotations

   connotation - the suggesting of a meaning by a word apart from the thing it explicitly names or describes; something suggested by a word or thing

   Source: Webster's Seventh New Collegiate Dictionary

4. Ask students in groups to examine the wall display of photos depicting older people in a variety of situations and poses.

5. Ask each student to privately choose one photo and write an extended paragraph. The choice should be explained and the photo content described carefully. Students should complete the assignment for homework.

Guidelines, day 2:

6. Encourage all students, seated in a large circle, to read their writings aloud. Between them, all the photos portraying diverse circumstances and individuals are usually considered. Model positive comments and stress the benefits of group critiquing. The process may take more than one class. You should exercise judgment on length, depending on time available and class willingness to present. We found that the many comments and insights constitute a valuable learning experience in terms of both aging education and descriptive writing.

7. Distribute Handout #1-2, allowing students time to read it. Stress that students choose a worthy subject by the start of day 3. Emphasize the benefits of group critiquing, as just practiced. Discuss key details and their importance in a good characterization. Mention the draft due date (day 9) and revised copy due date (day 10).

8. As homework the brief papers read in class should be rewritten, based on feedback received, and submitted at the start of day 3.

Guidelines, day 3:

9. Collect the homework papers and answer student questions on the characterization assignment. Ask students whom each has chosen to characterize, giving name, occupation, and why he/she was selected. (Meet privately with students still undecided.)

10. Introduce Ruth Stout as a very strong person with numerous idiosyncracies. Show the film, "Ruth Stout's Garden." (25 min.)

11. Instruct students to list whatever they have noted about Ruth Stout's appearance, mannerisms, actions and ideas. The list should be completed as homework.

Guidelines, day 4:

12. Ask students, seated in a large circle, to share and discuss the contents of their lists. Adjectives, such as self-reliant and individualistic should be on the lists.

13. Distribute Handout #1-3. Ask students, in teams of three, to write a dominant impression sentence for one of the examples on the handout.

14. Show film, "Ruth Stout's Garden," a second time. In any remaining time, students should revise their lists relating to Ruth Stout, to be completed as homework (optional).

15. As homework, students should begin lists for their characterization subjects. Suggest that they follow these steps:

    a. Reread Handout #1-2.

    b. Think about why they chose their subject.

    c. If they chose a famous person, they should read available materials.

    d. Write things that come quickly to mind, how he/she talks, walks, reacts, handles conflict.

    e. Note key events, descriptive phrases, quotes that are distinctive.

Guidelines, day 5:

16. Seat students in a large circle. Ask them to comment on any changes made in their Ruth Stout lists.

17. Ask students how the characterization assignment is going. Make concrete suggestions to solve any problems brought up. Typical problems include: information on subject is superficial or not clear, subject isn't distinctive enough, no dominant impression emerges.

18. Read or have students read aloud selections from Studs Terkel's *Working* to illustrate the importance of using quotes to create a vital characterization. Discuss with students the narrative power of quotes, and what can be inferred from the subject's language, dialect, and choice of subject matter.

19. After discussion, tell students that they will have the opportunity to hear and interview (person you've chosen) in the next class. Tell them about the person's accomplishment(s). They will be expected to write a "dominant impression" sentence, characterizing the guest.

20. Remind students that, as homework, they should keep developing their lists, quotations, etc., for their characterizations.

Guidelines, day 6:

21. Ask students to introduce themselves. Introduce the guest and explain how his/her visit strengthens the activity. Ask the guest to talk about the accomplishments and challenges in his/her life. After a 10-15 minute presentation, moderate a question-and-answer session. Thank the guest for participating.

22. After the guest has left, ask students to write a "dominant impression" sentence as quickly as possible. If time allows, students can voluntarily read their sentences to the class. Collect the sentences.

Guidelines, day 7:

23. Students, again seated in a large circle, spend the class period reading a variety of magazine features, newspaper articles, and previously written characterization papers, each focusing on a unique older person, while the teacher consults with individual students on their characterization papers.

24. As homework, students should outline their ideas and information in preparation for writing the characterization on day 7. This task, step F on Handout #1-2, assumes steps A-E have been completed. The outline does not need to be formal or complex, but should put their ideas in a logical order.

Guidelines, day 8:

25. Using their outlines, students should write drafts. Consult and advise students on request.

26. As homework, students should complete their drafts for day 9 group critiquing.

Guidelines, day 9:

27. Ask students to sit in a circle. Each reads his/her draft aloud. Moderate and join in giving feedback after each reading. Model appropriate behavior by offering positive comments and suggestions.

28. Remind students that a revised draft, taking into account the group's comments, is due at the start of day 10. (Note: the schedule can be altered by changing the sequence of subsequent activities, if students need more time. We suggest draft readings be held on Friday, with final copies due on Monday.)

Guidelines, day 10:

29. Get permission from students to circulate their papers in one or more "outside" classes as an audience. Explain the value of such exchange, including the chance to read those of another class. If desired, papers can be coded with numbers and the names removed. Collect papers, each with a name or number attached.

30. Explain the day's activity, a language usage drill. Stress that it is designed to sensitize them to language, help them read their own and others' papers more critically, and write more precisely. Ask students to sit in small groups of 4-5. Distribute Handout #1-4. Groups should do as many items as possible, completing 1-25 as homework.

Guidelines, day 11:

31. Seat students in a large circle. Distribute papers from a different class. Ask students to read them silently, then do a Free Writing in response to the reading experience. Encourage them to write in a spontaneous but thoughtful way, not worrying about grammar or punctuation. They should express their feelings in terms of what they have just read, including their thoughts about older people.

32. Without discussion, ask volunteers to read their Free Writings aloud.

33. As homework, students should continue Handout #1-4, items 26-40.

Guidelines, day 12:

34. Students, seated in a circle, review Usage Drill work items #1-40, going further if time allows. They should identify what is wrong with each sentence and suggest more effective ways of saying the same thing. Put good examples on the board.

Guidelines, day 13:

35. Distribute Handout #1-5. Allow time for students to read it.

    Make this point. The author criticizes those who overemphasize grammar while ignoring writing. Discussion should emphasize a central question: Who is writing for whom about what and why?

    WHO - author's credibility and honesty must not be in doubt

    WHOM - audience must be identified, subject must be important to the audience

    WHAT - subject must be timely, interesting, author must have something to say

    WHY - purpose must be clear

36. Distribute Handout #1-6, to be completed as homework and discussed on day 14.

Guidelines, day 14:

37. Return the characterization papers with comments and a grade. Arrange appointments for individual discussions, as needed.

38. Seated in a circle, the class discusses Handout #1-6, the diction exercise. This further sensitizes them as young writers to the crucial role of language and dialect in characterization and prepares them for the next task (Activity #2), the writing of an original short story about an older person who confronts a challenge.

39. If time allows, as an additional exercise, you may: (a) write a few two-sentence selections from the students' characterizations on the board, or (b) ask students in teams to describe teachers in phrases or sentences no longer than thirty words. The rest of the class can then guess the identity of the person described. For both (a) and (b), they can list what the statements implied about the person.

Handout #1-1: Connotation/Denotation Exercise

For each of the following four terms, list at least four commonly heard synonyms. You have only five minutes, so list the first that come to mind.

NEGRO

WOMAN

TEENAGER

OLD PERSON

Handout #1-2: Characterization Assignment

CHARACTERIZATION is a synthesis of descriptive and narrative detail resulting in the revelation of an individual. A human being is authentically "captured" on paper to entertain, enrich, or inform readers.

To successfully complete this assignment, you will need to:

-- participate carefully in our pre-writing process

-- work creatively and energetically

-- follow instructions seriously

-- meet deadlines at each stage

In writing your characterization, these steps are essential:

A. SELECT AN APPROPRIATE SUBJECT, an interesting older person. Ideally choose someone you know or knew, such as a grandfather or neighbor, someone unique or extraordinary. If necessary, you may choose an elder person who has fascinated you from a distance, i.e., a contemporary public figure or an historical personage (Mayor Curley, Will Rogers, Mark Twain, Maggie Kuhn, May Sarton). In the latter case, however, you will need to move fast to examine photos, documentaries, autobiographical materials, etc. and still meet our deadline--in one week the final copy must be "on the publisher's desk."

B. DECIDE HOW YOU WILL PROCEED. Some examples are: reflection, interview, conversations, photos, documentary, or reading.

C. TAKE ABUNDANT NOTES, listing specific details. Details can include:

-- appearance: physical features, dress, posture

-- actions: gestures, mannerisms

-- speech: voice, vocabulary, grammar, accent/dialect, expressions

-- experience: work, travel, adventures, challenges

-- ideas: views, beliefs, philosophy, ideals, goals

D. CLASSIFY AND SYNTHESIZE YOUR NOTES. Select what is most significant from your notes and lists. Do not underestimate narrative power. Inclusion of relatively short personal experiences will do far more to develop a character sketch than a slavish recounting of physical detail or a minute description of a single event in your subject's life.

E. DECIDE HOW TO ORGANIZE YOUR PAPER. Three possible modes are:

-- The deductive, involving an initial generalization followed by supporting detail,

-- The inductive, enumerating details ending with a generalization,

-- The implied, listing the details without arriving at a generalization, thus allowing the reader to draw a personal conclusion.

Note: Whichever mode you choose, do not moralize or comment on the character traits, experience, or views of your subject. SHOW, don't TELL!!!

F. OUTLINE YOUR PAPER

G. DRAFT YOUR PAPER (one or more times). Welcome questions and/or suggestions from classmates and teacher as you write and revise. Specific tips on format and style include:

-- Use limited description; physical features, actions, mannerisms, speech, quotations, surroundings--all can illustrate the person.

-- Use a series of narrative incidents to reveal character.

-- Use a minimum of six direct quotes.

-- Vary sentence beginnings by using dependent clauses, participial structures, and so forth. Try to avoid beginning any two sentences in the same manner in the same paragraph.

-- Use no more than one expletive ("there is," "it is," "make it clear") in your paper. These "filler" words weaken your paper.

Note: The character sketch is your version of what your subject is really like. Working up to the draft stage(s) involves both an inductive process (building up to generalization from specific details) and an intuitive "leap" (your identification of the most significant details and dominant impression which "capture" your subject).

Handout #1-3: Dominant Impressions

Describe a person in terms of an essential element that dominates his or her appearance. Here are three examples:

"He looked as if he had dressed in a great hurry--in a dark room."
(shirt out, buttons crooked, socks unmatched)

"At forty-nine there was about her, still, an air of childishness."
(hair ribbon, round eyes, ruffled apron)

"Everything about him was soft and limp looking."
(plump body, sloping shoulders, fat cheeks, soft, pink hands)

More examples of dominant impressions:

appearance of robust health

romantic ascetic

sharp and angular

alert and intelligent

carefully put together

terribly, perfectly correct

pruny and prudish

warm and caring

For practice, choose a few of the above impressions and write a sentence capturing the character. Be careful to use specific details. Write as if you had carefully observed the person.

Handout #1-4: Usage Drills: Hats Off, Boys, The Flag--!

In packing the following sentences with errors of usage, I have tried to confine myself to dealing with those crimes of composition which actually distort the meaning or corrupt the force of a sentence. If you like that sort of exercise, by all means rewrite or correct by proofmark, but the important requirement at this point, as I see it, is to note what each error is and what it does.

I have included the following aberrations:

1. Comma fault (run-on sentence, comma splice).
2. Faulty parallelism.
3. Words incorrectly used.
4. Double negative.
5. Sentence fragment.
6. Tautology (redundancy).
7. Incorrect punctuation of restrictive and non-restrictive elements.
8. Mixed (or mutilated, or highly undesirable) metaphors.
9. Lack of suitable subordination.
10. Modifier in incorrect position.
11. Dangling modifiers (modifying element with nothing to modify).
12. Verb in wrong tense.
13. Lack of agreement (usually number) between subject and predicate.
14. Lack of agreement between pronoun and antecedent.
15. Noun or pronoun in wrong case.

1. The reason that I am always chasing rainbows is because I am a romantic.

2. Being a romantic, the days of medieval pageantry are appealing.

3. I was a small boy and I was living in Switzerland and I tried to imprison myself in the dungeons of the Castle of Chillon.

4. After forty-seven minutes I gave up the project, I was afraid of the rats.

5. The affect of this adventure was to change my romantic interests; I became a pirate.

6. The senior pirate, whom I most admired, was Edward Teach sometimes known as Blackbeard.

7. Blackbeard was a bold ravisher of treasure and women and wicked.

8. You cannot hardly find a criminal type like Blackbeard these days.

9. Being a large man with a scowling face surrounded by coarse braided hair, who used to put lighted sulphur matches under his hatband (to illuminate his countenance in combat), and who assaulted his foes with no less than twelve pistols which he carried in a bandoleer.

10. In the early eighteenth century, Blackbeard made only the royal governor of North Carolina pay to be spared his piratical attentions.

11. The monster, portrayed by Boris Karloff, was the one that originated the current "Frankenstein" image, actually, of course, the original Frankenstein in Mary Shelley's novel was the scientist who put the monster together.

12. Having always liked female monsters best, Medusa is a favorite.

13. In my opinion, I think that Medusa is effective in appearance and behaves consistently.

14. McGregor said that the snakes on Medusa's head make him nauseous.

15. The heat of our many discussions of Medusa have generated a coolness between McGregor and I.

16. Whom does McGregor think he is?

17. Books like *Rebecca of Sunnybrook Farm* is what he likes.

18. When I used to go with McGregor's sister, the one who is under the allusion that she is an alumnus of Smith.

19. I cannot help but feel that she is something of a monster herself.

20. She was the girl which would never listen respectively to her elders, and she would of made a poor impression on my Uncle Barnabas, from who I hope to inherit some money.

21. Lloyd George knows my father, Father knows Lloyd George.

22. Having seen "The Graduate," plastics seem to be a sound investment.

23. One cannot help but note that plastics are doing very well on the Big Board.

24. My broker who lost a leg while he was sleeping on the railway tracks wants me to buy Amalgamated Kerosene.

25. Like his brother did, my brother is descending down the path of the drunkard.

26. Each one of the bunnies, subscribers, key-holders, and assorted ninny-hammers love Hugh Hefner.

27. The Bishop, of Browning's poem, is different than what we expect of a bishop.

28. Before he became a bishop, he had robbed a lump of lapis lazuli, it was "big as a Jew's head cut off at the nape."

29. The Jew to who Browning probably has reference to is perhaps John the Baptist.

30. As though he were a coal-miner, he buried it near the wine-press.

31. The bishop is afraid that each of his sons plans to dig it up and spend it on themselves.

32. The bishop suggests that they want brown Greek manuscripts and having mistresses with great smooth marbly limbs.

33. Gandolph was jealous at the bishop, but the flames of his jealousy were quenched by death's sharp sting.

34. Every one of the sons, or nephews, think they ought to use the bishop's money for their own use, they are not interested at his desire for a handsome tomb.

35. Probably being familiar with the poem already, these remarks are with reference to "The Bishop Orders his Tomb in St. Praxed's Church" by the poet, Robert Browning.

36. Cactus Jack Garner only brought the President a bottle of bourbon.

37. Every one of the cabinet members present said that they wanted a drink of the whiskey.

38. Filling and refilling the glasses, there was considerable conviviality.

39. At the last minute, however, Mr. Hull decided to abstain from drink, a devout Baptist.

40. Mr. Roosevelt said that Hull was probably him who kept South Carolina dry, but this remark had no affect on Mr. Hull who noted dryly that drinking and to chase girls was the ruin of the nation.

41. Vice President Garner remarked, that many politicians who take an occasional glass would not have been chasing girls.

42. President Roosevelt said that in his opinion he thought that Mr. Garner should speak for his own individual self alone.

43. They sent out for more bourbon, but they found that it was not as good as the bottle Mr. Garner had pertained in Dallas.

44. Mr. Roosevelt suggested that they ask the chaplain of the Senate to join them and to read an invocation which seemed a sobering thought.

45. Secretary Wallace put his glass down and he said that he was uninterested in the prohibition question; he could see both sides of it.

46. Melville's novel, *Benito Cereno,* is about what happens on a slave-ship after an insurrection.

47. One of the main characters Amasa Delano fails to grasp the inferences of the situation when he boards the San Dominick.

48. At first glance, one finds little to compare between Lewis Carroll and Benito Cereno.

49. Considering that Carroll's Alice is a Victorian child seven years old and Melville's Delano is a middle-aged American sea-captain and Don Benito is a decayed young Spanish grandee.

50. Filled with crazy, or apparently crazy, people and events, Alice and Amasa Delano both enter strange worlds.

51. Although he lived at approximately the same time, Melville's frame of reference is markedly different than his.

52. Some have suggested that Melville is a serious romanticist and Carroll to be a whimsical realist.

53. Others might find this less than enlightening, this distinction tells us little about the real differences among the two authors.

54. Inclined to find *Alice in Wonderland* whimsically realistic, this is still open to question.

Source: Workouts in *Reading and Writing,* pp. 94-97.

Handout #1-5: Is Teaching Grammar Immoral?

Lately I have been getting a funny, unpleasant little sensation in the pit of my stomach whenever I pick up a grammar book. It is kind of like the feeling I get when I spend a whole week's salary on a new dress or leave the dishes for three days, or go to class and realize I forgot to mimeograph the test. It's not because my students don't like grammer. They turn out the answers on those grammar lessons just like a sawmill turning out boards. And a good grammar lesson will keep them quiet for almost ten minutes (twenty, if I make them copy the entire sentence).

But there's something wrong somewhere.

I get most ill at ease with conversations like these:

"Do the 's' go at the end of the singular or plural verb?"

"You don't never supposed to use ain't!"

"I been done these exercises."

I just sometimes wonder why everybody thought it was so horrible for Sisyphus to have to push the rock up the mountain so it would roll back down again. It seems to me he could have been forced to teach English usage as well.

And then I start wondering, "Why don't you supposed to use ain't?" "Ain't I" makes just as much sense as "am I not" and is much easier to say. Why do we need an "s" on a singular verb? We don't keep the rest of our old Anglo-Saxon conjugations and the subject shows that it's third person singular. And non-standard dialects often have a certain charm. "Sock it to me, Teach" certainly suffers in translation.

But then I think of the poor child applying for a job.

"I wants to apply for a job in you-all's factory."

I can imagine the personnel manager showing him the door.

"I'm sorry, but we can't take anyone who can't speak English."

But why not? Why does a person need to be able to conjugate his verbs "correctly" to coil pieces of copper wire, or even to program a computer? Isn't the problem really more the manager's than his? Isn't this just a subtle form of discrimination? The employer can't say any longer, "I don't want to hire you because you are black." But he is still permitted to say indirectly, "I don't want to hire you because you talk like a Black." Will we simply replace color discrimination with linguistic discrimination?

Linguistic discrimination has almost as illustrious and lengthy a history as racial discrimination. The Bible tells of the Ephraimites who were identified by their inability to pronounce "shibboleth" according to the current Judean Standard Hebrew. During the Middle Ages, a knowledge of Greek and Latin distinguished one as a member of the learned class. When the Normans conquered England, Fench served to distinguish the cultured elite from the boorish Saxons. And when the Normans finally learned English the aristocracy was distinguished by its own peculiar dialect. Linguistic discrimination, therefore, has proven very useful in civil wars, as credentials for education, and in preserving class systems. But does it really have any place in a democracy that is not involved in civil war, that intellectually opposes class barriers, and that has other, more effective methods of testing educational qualifications?

Some people argue that the best method of ending linguistic discrimination would be to teach everyone the same dialect. In that case, wouldn't the most effective method of ending racial discrimination be to dye everyone's hair black and skin brown? And religious discrimination could be ended by having everyone adopt a combination of Catholicism, Methodism, Pentecostalism with perhaps a sprinkling of Buddhism and Voodoo. And as for proposals to eliminate discrimination by sex, I hate to imagine!

Conformity is not admired in other areas of life, so why should we deprive ourselves of the richness and variety of language that dialects provide us? Equality does not come by eliminating those that are different, or even just the differences. Black people are only asking for the basic human right to respect themselves when they reject hair straighteners and bleaching creams. And I am convinced that the inability of children to learn a simple verb conjugation in twelve years is not the result of stupidity, but a healthy subconscious refusal to deny a part of themselves. Freedom is not real if it is simply the freedom to conform to everyone else. Freedom is only real if it guarantees to everyone the right to be himself, to look like himself, and to speak like himself.

Source: Stanford, Barbara Dodds. "Is Teaching Grammar Immoral?" in *The Camp Box*, Roy Kyle, Editor, New York: Aspen Communications, Inc., 1972.

Handout #1-6: Diction Exercise

Instructions: For each of the following sentences, answer the accompanying question(s).

1. *When I told Dad how the test bummed me out, he was really ripped.*

   Who is the speaker, when is he speaking--at the present time or in the past?

2. *There was a constable on point duty just where we stopped, and he came over and lifted the bonnet making ineffectual motions with a spanner.*

   What is the speaker's nationality?

3. *We don't keep nothing like that here, but maybe we could order it for you special. Not in a hurry for it, was you?*

   How well educated is the speaker?

4. *I had him on the ropes in the fourth, and if one of those short rights of mine had connected, he'd have gone down for the count.*

   What activity has the speaker been engaged in?

5. *A close examination and correlation of the most reliable economic indexes justifies the conclusion that the next year will witness a continuation of the present upward market trend, though this may be accompanied by seasonal fluctuations in respect to certain areas of the economy.*

   How much of a gift for clear, concise expression has the writer? How much education?

6. *We were loading hay in the west forty when we saw it--the twister in the distance.*

   From what section of the United States does the speaker come?

7. *Both the Oriental romance and the picaresque narrative have been favorite vehicles for the satirist, the romance because it permits a handy and vivid way of contrasting western manners with those of a very different culture, the picaresque tale because of the hero's adventuresome career, spiced as it is with all sorts of roguery, gives an excellent excuse for pungent comment on the errant ways of mankind.*

   What can you infer about the education, professional interests, and writing skill of the author?

8. *The female operatives in this mill seemed well content with their lot, laughing and singing as they emerged at the end of the day.*

   When was this sentence written?

9. *Have you noticed how perfectly lovely the sunset is?*

   What is the speaker's sex?

10. *Just our luck. Don dug the obit out of the morgue a week ago and we had it in type, all ready for the word from Mac, who was standing the death watch in the hospital. So what happens? He calls ten minutes after the last edition has gone to bed.*

    What is the speaker's occupation?

Source: Attick, Richard D. *Diction and Style in Writing.* New York: Holt, Rinehart and Winston, 1967, pp. 1-4.

ACTIVITY 2: SHORT STORY

Overview:

In this activity, students employ the short story genre to explore an ageless theme, refusal by older persons to accept their fate passively, to be degraded or defeated. Students view a film and analyze five short stories. The stories are vehicles to discuss acceptance vs. autonomy, points of view, and problems of plot and theme. Individual Free Writing, group writing exercises and editing culminate in a final product, original short stories written by each of the participants. These short stories are exchanged with other writing classes for reading and discussion.

Objectives:

At the conclusion of this activity, students will be able to:

1. Analyze short stories for plot, theme, and point of view.
2. Show improved writing skills, as a result of group critiquing.
3. Write a short story about an independent older person.
4. Give examples of acceptance vs. autonomy regarding older persons.

Materials needed:

For each student:

a. Konopnicka, Maria. "Community Welfare Service," in Miller, James E. Jr., Robert O'Neal, Helen M. McDonnell, eds., *Of Time and Place, Comparative Literature in Transition.* Glenview, Ohio: Scott, Foresman and Co., 1976, pp. 415-428.

b. Steinbeck, John. "The Leader of the People," and Shaw, Irwin. "The Dry Rock," in Blair, Walter, et. al. *United States in Literature,* Chicago: Scott, Foresman and Co., 1963, pp. 447-487, 503-510.

c. Shaw, Irwin. "Act of Faith," and Moffet, James. "The Suicides of Private Greeves," in Moffet, James and Kenneth F. McElheny, eds., *Points of View,* Connecticut: Hyperion, 1966, pp. 366-382, pp. 396-420.

For the teacher:

a. Film, "Nobody Ever Died of Old Age"

b. 16mm projector and screen

Advance preparation:

1. Obtain film, "Nobody Ever Died of Old Age," a Henry Street Settlement House Film/Herbert Danska. For rental, contact:

Films, Inc.
1144 Wilmette Ave.
Wilmette, IL 60091

Also obtain 16mm projector and screen (days 1 and 2).

2. Duplicate copies of Konopnika short story (day 3), Steinbeck and Shaw short stories (day 4), and Moffet and Shaw short stories (day 5).

Estimated teaching time:

10 class periods

Guidelines, day 1:

1. Explain the purpose of the activity, to explore how older people respond to life's challenges, through film, reading short stories and writing one. Suggest students begin to think of main character and plot as they watch the film and read short stories by others.

2. Introduce the film, "Nobody Ever Died of Old Age," as one in which older persons respond differently to challenges. Show Part I of the film, without discussion.

Guidelines, day 2:

3. Show Part II of the film.

4. Start discussion by asking students to identify how older persons responded differently in the film to treatment by institutions or life's circumstances. Also discuss relevant current films, such as "Harold and Maude," or "Going in Style" (in which three old men rob a bank and end up in jail,

having given the money to a worthy cause). The point is that through action they bring meaning to their lives. Discuss the value of visual images and power of a person who fights back, is vital, imaginative, dynamic and independent. Ask students to choose such a person for their short story subject. Note that a real person can be fictionalized, to protect his/her privacy.

5. Distribute copies of Konopnika's story, to be read as homework.

Guidelines, day 3:

6. Discuss the Konopnika short story in which the older subjects are victimized, accepting their fate with passivity. Define characterization, plot, and theme, illustrating with examples from the story just read.

7. Consider the theme, acceptance vs. autonomy, in other literary works, such as *The Old Man and the Sea* (Ernest Hemingway), *As We Are Now* (May Sarton), or other books with which students are already familiar, such as the works of Jack London.

8. As homework, assign students a ten-minute Free Writing. They should begin by "talking on paper" about their short story--its actual or potential main character, plot, and so forth.

Guidelines, day 4:

9. Collect the Free Writings. (Review them during class to identify potential student writing problems. Meet with those students individually.)

10. Distribute copies of the Steinbeck and Shaw short stories from *The United States in Literature*. Students should read them in class. In these stories, the older subject resists, rebels or copes creatively on his or her own terms. If time allows, ask students to identify the theme and point of view of each story.

11. For homework, assign students to write one paragraph summarizing, however tentatively, the plot, theme and point of view they propose or have begun sketching for their short story.

(Note: In the evening, read the Free Writings again, in order to report on day 5 the overall class status, problems and interesting directions student stories are taking.)

Guidelines, day 5:

12. Collect the paragraphs.

13. Discuss the two stories read on day 4. Compare and contrast the plots, themes, and especially, the points of view. Generalize to the students' point of view chosen for their own short stories, polling their tentative choices (that is, number using first person, and so forth).

14. Distribute the short stories by Moffet and Shaw. For homework, ask students to read them. Note that, although this third set of short stories does not feature older characters, they should be prepared to discuss problems of plot, theme, and especially point of view.

    (Note: Review student paragraphs in order to give students feedback on the class as a whole and to prepare for individual conferences.)

Guidelines, day 6:

15. Briefly review the plots of the two stories assigned as homework. Focus on the diverse points of view utilized in them.

16. Return the paragraphs and Free Writings. Talk with individual students about their papers, particularly areas where they seem unsure of decisions. Leave about ten minutes at the end of class for these conferences, as well as time later in the day, if necessary.

17. Students not meeting with you can begin drafting their short stories. As homework, students should continue working on their drafts.

Guidelines, day 7:

18. Students work on draft short stories. Teacher should be available to react to story sections or provide assistance on request.

19. As homework, students should complete their draft short stories.

Guidelines, day 8:

20. Seat students in a large circle. Ask them to attach three blank sheets of paper to each draft. Students should read each draft silently, place useful comments and their initials on the attached sheets, then pass the draft and comment sheets. At the end of class, return each story to its author.

21. Tell students they will have two days to revise the stories, due at the start of day 10 class. Promise them a grade and written feedback after their stories have been read by another class. As homework, they should start revising their draft stories.

Guidelines, day 9:

22. Both as a break in the serious routine and to emphasize group cohesiveness, students write "Circle Stories." Start three simultaneously. The first student writes his/her name at the top and contributes the first sentence. He/she passes it on with the process repeating until all students have contributed a sentence to all three stories. Stories can be serious or humorous. The assignment: begin a short story for a child about an old person!

23. Allow fifteen minutes at the end of the class for the stories to be read aloud.

24. Remind students that final short stories are due at the start of day 10 class.

Guidelines, day 10:

25. Students hand in their short stories.

26. Seat students in three small groups. Ask each group to reach consensus on:

    a. The most valuable skill acquired in the activity.

    b. The benefits (or problems) of group critiquing.

    c. One suggestion on how to improve the activity.

    d. Three stereotypes about older people that were disproved in the course of the activity.

ACTIVITY 3: THEME PAPER

Overview:

In this activity, students read and discuss a significant novel depicting an older person confronting a challenge to his sense of personal worth. They examine useful ways of performing literary analysis, including other literary examples involving older persons searching for meaning in life. Students' tentative theses are tested in small group sessions. Each writes a theme paper exploring one aspect of the novel--characterization, style, symbolism or theme. Editing of drafts by peers in large groups results in more effective writing and further examination of the topic, older persons confronting challenges.

Objectives:

At the conclusion of this activity, students will be able to:

1. Analyze characterization, style, symbolism, or theme in the novel, *The Old Man and the Sea*.
2. Benefit from and contribute to cooperative critiquing.
3. Write a college-level theme paper on one aspect of the novel.
4. Give examples of challenges older people face and positive actions to meet the challenges.

Materials needed:

For each student:

a. Handout #3-1, Theme Paper: Literary Analysis

b. *The Old Man and the Sea*

c. Copy of a short story written by a student in another class (see Activity 2)

For the teacher:

a. *Thinking and Writing About Literature*

b. *The Old Man and the Sea*

c. Other literary sources depicting older persons actively meeting challenges.

Advance preparation:

Note: This activity is most effective when done with two classes simultaneously and in conjunction with Activity 2 (see day 3 review of short stories and day 10 critiquing of theme papers from another class).

1. Review *Thinking and Writing About Literature*, (Edgar V. Roberts, Englewood Cliffs, NJ: Prentice Hall, 1978) pp. 6-17, or an equivalent source, to explain and illustrate a model of thesis writing and approaches to literary analysis. Duplicate Handout #3-1 to distribute to students (day 1).

2. Obtain copies of *The Old Man and the Sea* (Ernest Hemingway, New York: Charles Scribner's Sons, 1952, or any later edition) one for each student (day 2).

3. Collect the short stories done in Activity 2 to circulate to another class, and from another class to circulate in this class (for day 3).

4. Review other literary sources and choose short selectins showing different writing styles and challenges met by older persons. A few examples are:

Alcott, Louisa May. *Little Women*. Boston: Little, Brown, 1868.

Amis, Kingsley. *Ending Up*. New York: Harcourt, Brace, 1973.

Beresford-Howe, Constance. *The Book of Eve*. Boston: Little, Brown, 1974.

Corbett, Elizabeth. *Our Mrs. Meigs*. Philadelphia: J. B. Lippincott, 1954.

Danska, Herbert. *Street Kids*. New York: Alfred A. Knopf, 1970.

Greene, Graham. *Travels With My Aunt*. New York: Viking Press, 1970.

Greenfield, Josh and Paul Mazursky. *Harry and Tonto*. New York: E. P. Dutton, 1974.

Higgins, Colin. *Harold and Maude*. New York: Avon Books, 1975.

Hilton, James. *Goodbye Mr. Chips*. Boston: Atlantic Monthly Press, 1934.

Kozantzakis, Nikos. *Zorba the Greek*. New York: Simon and Schuster, 1952.

Lawrence, Josephine. *The Web of Time*. New York: Harcourt, Brace, 1953.

Smith, Robert K. *Sadie Shapiro's Knitting Book*. New York: Simon and Schuster, 1973.

For a full bibliography, see:

Dodson, Anita E. and Judith B. Hause. *Realistic Portrayal of Aging*. Acton, MA: TLA Project, 1981. To order, write to TLA Project, Conant School, Acton, MA 01720, or call (617) 263-9503 (see pp. 45-54) (day 4).

5. Collect theme papers from each class to be reviewed in other classes (day 10).

Estimated teaching time:

9 class periods

Guidelines, day 1:

1. Introduce the activity as building on the short story activity. Tell students they will read *The Old Man and the Sea*, analyze and discuss it and other stories of older persons confronting crucial challenges. Then, exploring literary analysis methods, they will write a theme paper on one aspect of Hemingway's novel. Students will assist each other, in dialogue with the instructor and fellow students, to test theses and to review drafts leading to completion of the theme papers. Finally, students will exchange the completed papers, for mutual edification, with other classes where they will be read and discussed.

2. Distribute copies of Handout #3-1. Allow time for students to read it. Provide or ask for illustrations of key points. Students, as homework, should reread it carefully.

Guidelines, day 2:

3. Review expected theme paper format. In literature, the theme is the idea behind the events, a "significant truth about human life." Plot, setting and characters all relate to this theme, which emerges from a unified treatment. (Source: Fowler, Richard. *Reading/Writing Workshop D.* New York: Harcourt, Brace & World, Inc., 1968, pp. 90-101.)

4. Distribute copies of *The Old Man and the Sea.* Students, if time allows, may begin reading the novel. They must complete it by day 5.

Guidelines, day 3:

5. Circulate ungraded, comment-free copies of short stories written by another class. Ask students to list their strengths.

6. In discussion with students reach consensus on which two or three stories were superior and why.

7. For homework, students should continue reading the novel.

Guidelines, day 4:

8. Read aloud, or ask students to read aloud, selections from four or five novels (see Advance preparation, 4.).

9. Discuss two topics:

   a. The style and technique of each author and its effectiveness.

   b. The subject matter, actions taken by the older subjects. How do they vary? Is this what they would do in similar circumstances?

10. As homework, students should finish reading the novel.

Guidelines, day 5:

11. Ask students to do a ten-minute Free Writing in response to the novel.

12. Seated in a large circle, ask students to read their Free Writings aloud, encouraging the natural flow of group comments. (As they read, take notes on what you want to stress, depending on your knowledge of the group's strengths and weaknesses as writers.)

13. Discuss characterization, ideas, and language of the novel, drawing, wherever possible, on what the students have just offered.

14. Ask students to define "thesis" and "topic sentences." Give examples, if necessary. As homework, ask students to write tentative thesis and topic sentences.

Guidelines, day 6:

15. Ask students, in small groups, to share their homework of the previous night. Stress that they can get valuable ideas from their peers, as well as a chance to hear feedback and reconsider their statements.

16. Regroup chairs in lecture style. Ask students to decide whether their paper will focus on characterization, style, symbolism or theme of the novel. They should then draft an individual outline. While they are working at these tasks, talk with individual students, as needed.

17. For homework, students should write a full first draft, 500-1,000 words in length.

Guidelines, day 7:

18. Seat students in a large circle. Ask each to attach three blank pages to his/her draft. Students should circulate drafts making comments on separate comment sheets, followed by their initials.

19. Return the drafts and comments to each author. Encourage students to benefit from their peers' advice. Remind students that they will have two days to revise the papers. Final copies are due at the start of day 9.

Guidelines, day 8:

20. Students work on their revisions in class. They have the option of consulting the teacher or one another (for example, getting clarification on a reviewer's comments).

21. Remind students that final copies are due at the start of day 9.

Guidelines, day 9:

22. Collect the final drafts, with the understanding that they will be circulated for review to another class. If students wish, give each paper a number code and remove the author's name.

23. Seat students in a large circle. Distribute completed (not yet graded) theme papers from another class. Ask students to read them critically, identifying superior qualities. Ask those who feel the paper they read was superior to "sell" the class on its strengths. Then "poll" the class concerning the three most successful papers.

(Note: If the other class's papers have not yet been turned in, you will have to "fill in" one day with an unrelated activity.)

24. Conclude the activity by commenting on the skills students have gained in writing and the insights gained into problems and achievements of older persons. Promise to return the papers with comments and grades within a week.

Handout #3-1: Theme Paper: Literary Analysis

What is literary analysis? Literary analysis divides a topic into various parts. It examines each in turn. Think about this statement: "Your problem in literary analysis is to make the subject small enough so you can go deeply into it."

Analysis does not "spoil" a work. It changes what people see in it. It accomplishes two tasks. It points out the author's insights into life's problems, and it describes aspects of the author's skill. The aim is appreciation of literary excellence. As long as it is kept in perspective, literary analysis is valuable as a means toward appreciation and evaluation. It is not an end in itself.

Literary analysis explores four broad areas:

- meaning
- structure
- style
- background and influences

In your theme paper, you may choose to address one or more of these areas as you focus on the characterization, style, symbolism, or theme in *The Old Man and the Sea*.

Steps to a theme paper. Following these four steps will help you organize and develop a clear, focused theme paper.

1. Central idea or point
   - It "unites the paper into a logical whole."
   - Study the work carefully, taking notes with page numbers.
   - Work up a central idea based on your observations and conclusions.
   - Use the notes as a basis for developing the central idea.
   - Watch transitions to keep the focus on the central idea.
2. Organization
   - Organize around the central idea.
   - Review your notes and re-order them.

3. Thesis sentence

- Write out the central idea and list topics briefly.
- Construct one sentence that combines them.

4. Topic sentences

- Organize each paragraph around one.
- Each must have a connection to the central idea and to each other.
- Write one concluding topic sentence, summing up the others (optional).

Tips to consider. Think about the following, as you do the assignment.

- Put yourself in the position of the author. What did he/she intend: Why were certain images, events, dialogue used? What was the theme?
- Welcome new ideas as you write. Don't let your organizational plan crowd out your thoughts. Revise the plan to accommodate insights.
- Impose your own organization in the paper. One way to do this is to refer to events in the work in a different order than they were presented.
- Discuss your understanding of the work. Don't retell events.
- Consider the reader. Assume he/she has read the piece.
- Tell "what things mean," not "the things that happen."
- Remember--the principal emphasis of the theme paper is to draw conclusions and develop arguments.

Source: Based on Roberts, Edgar V. *Thinking and Writing About Literature*. Englewood Cliffs, NJ: Prentice-Hall, 1978, pp. 6-17.

ACTIVITY 4: DISCUSSION AND AGING

Overview:

Aging is a complex, contemporary human concern. The profound issues involved form ideal subject matter for application of the principles of good discussion. In this activity, using audio-visual and written materials as well as elder "experts," students learn about ten aspects of aging. Simultaneously, they gain extensive experience in leading and participating in discussion, developing communication skills for life-time application. They discuss many misunderstandings and problems related to aging, and pose relevant alternatives that may affect their own futures.

Objectives:

At the conclusion of this activity, students will be able to:

1. Plan and lead a class-length discussion confidently and effectively.
2. Participate actively in and critique discussions led by others.
3. Explain stereotypes and fears surrounding the aging process.
4. Interact with older people in a mutually rewarding way.
5. Express realistic (non-stereotyped) opinions concerning their own futures, older people and the aging process.

Materials needed:

For each student:

a. Handout #4-1: "Roles" Discussion Participants May Play
b. Posterboard (4 sheets total)
c. Handout #4-2: Discussion Groundrules
d. Handout #4-3: Student Resources (relevant section only)
e. Materials listed in Student Resources Handout
f. Handout #4-4: Feedback Form: Discussion and Aging

For the teacher:

a. Ewing, Ray G., *Participating: Public Speaking, Debate and Discussion,* Boston, Houghton Mifflin, 1975.

b. Pratt, Fran, *Education for Aging,* Acton, MA, TLA Project, 1981.

c. Film, "Nobody Ever Died of Old Age"

d. 16mm movie projector, filmstrip projector and screen

e. Filmstrips, "How Would You Like to be Old?"

Advance preparation:

1. Review *Participating: Public Speaking, Debate and Discussion,* pp. 134-171 (days 1-3).

2. Use background materials listed in Handout #4-2 or read *Education for Aging* to familiarize yourself with views relative to aging.

3. Obtain visual materials and display them around the classroom (optional, days 1-5). One set of twenty-eight photo aids (11" x 14"), suitable for classroom display, includes both positive and negative images of old age:

Living with Aging
Documentary Photo Aids
P.O. Box 956
Mount Dora, FL 32757

Cost: $24.00

4. Duplicate Handout #4-1 (5 copies for day 2, rest for day 3).

5. Obtain four sheets of posterboard (day 4).

6. Obtain film, "Nobody Ever Died of Old Age," a Henry Street Settlement House Film/Herbert Danska; for rental, contact:

Films, Inc.
1144 Wilmette Ave.
Wilmette, IL 60091

Also obtain a 16mm projector and screen (days 4-5).

7. Duplicate Handout #4-1 for each student (day 6).

8. Obtain materials listed in Handout #4-3, recommended articles for research on each discussion topic. You may wish to work with the school librarian to collect these and others and place them in folders "on reserve" for student use in the library or your classroom. You can also contact your state or city agency on aging or local senior citizens' groups for information or names of older persons who can serve as resources (day 6).

Note: To simplify locating readings, the author recommends two volumes of reprints, available in many libraries. These sources are listed separately on each page of Handout #4-3 (for example, SirS, V.2, #3). The volumes and periodic reprints are available from:

Social Issues Resources Series, Inc.
P.O. Box 2507
Boca Raton, FL 33432
(305) 994-0079

9. Duplicate Handout #4-2 for each student. Duplicate Handout #4-3 so that each student can get one page (For example, three copies of the entire handout would be sufficient for 21-30 students.) (day 6).

10. Obtain filmstrips, "How ~~would~~ You Like to be Old?" (Guidance Associates, 757 Third Avenue, New York, NY 10017, 1973), plus filmstrip projector and screen (day 19).

11. Duplicate Handout #4-4--one copy for each ten students (day 20).

Estimated teaching time:

20 class periods

Guidelines, day 1:

1. Introduce the unit as having a double focus. For the first five days, the class will concentrate on discussion skills--defining skills, looking at different approaches, practicing some of the skills. Students will then take over the class to lead discussions on a number of topics relating to aging.

2. Ask the class, through dialogue, to define "discussion." Compare their definition to a standard one. *Webster's Seventh New Collegiate Dictionary* defines it as "consideration of a question in open, usually informal debate."

3. Lead the class in a discussion of the following topics, listing key points on the board:

   a. Possible purposes of discussion, giving examples from their experience

      General purposes are: promoting social interaction in pleasure, sharing information, or seeking solutions to problems confronting the group. (Source: based on *Participating...*, p. 134)

   b. Characteristics of good discussion

      Answers may include:

      Stayed on subject
      Interest high
      All heard, information shared
      Questions heard and addressed, no one person dominates
      Pleasurable discussion--all enjoy
      Information exchange discussion--all feel informed
      Problem-solving discussion--concensus (agreement) is reached, all feel it is the "best possible" under the circumstances

   c. Benefits and flaws of various group discussions

      Benefits include:

      Feeling of belonging helps develop sense of worth
      Good learning technique
      Gives each person part in decisions
      Group decisions may be better than individual ones
      When discussion group represents many others, all have a "say"

      Flaws:

      Time-consuming
      If concensus not reached, may be useless or detrimental
      Group pressure may lead to wrong decisions
      Higher status members may dominate

      (Source: based on *Participating...*, pp. 137-138.)

4. Assign students to small groups of six-eight members in preparation for a day 2 discussion. Ask one member of each group to volunteer to be coordinator/recorder. Choose one student from each group to play the role of observer in addition to participant.

Guidelines, day 2:

5. Review briefly the previous day's conclusions.

6. Explain the five possible discussion formats, getting student examples of each from their experience.

   a. *Committee - group sharing common concerns, with defined goals and a chairperson.*

   b. *Panel - group of informed persons discuss a topic in front of an audience; they speak informally both to each other and to the audience, provide information, including solutions to problems and may reach concensus; chairperson moderates and keeps speakers on topic.*

   c. *Symposium - group of experts makes formal presentations to an audience; moderator may conclude by summarizing group's statements.*

   d. *Forum - Audience and speakers interact equally on a topic; chairperson explains groundrules and directs questions to speakers and usually concludes by summarizing group's statements.*

   e. *Buzz Session - after being given background information and groundrules, the audience in small groups briefly focus on an issue and reach a solution; a group representative then reports to the larger group; the moderator summarizes the solutions and guides the entire group through discussion leading to agreement on a solution.*

   (Source: based on *Participating...*, pp. 140-143.)

7. Also note a sixth format, the "Fish Bowl," which students will use in day 8.

8. Ask students to reorganize into "Buzz Groups" assigned on day 1. Meet briefly with "observers," giving them Handout #4-1. They should not take notes, just keep in mind the different "roles" as they participate in the groups. Tell them they will be called on to give the class feedback on roles played in their groups on day 3 (without naming names).

9. Buzz groups should discuss the following question for five minutes, "How old do you want to become and what will you do with those last years?"

10. Reform students into one group. Ask coordinators/recorders to report. List student views on the board or newsprint and retain them for subsequent use.

Guidelines, day 3:

11. Ask observers to share their observations on "roles" people played in "Buzz Groups." (No names should be mentioned.)

12. Give each student Handout #4-1. Discuss whether these "types" appeared in their groups. Stress that in a discussion the participants are as important as the moderator and that class grades will reflect their actions in both roles.

13. Use this as a take-off point for discussing leadership styles and "Responsibilities of a Discussion Coordinator/Leader." The three styles that should emerge are: authoritarian, laissez-faire and democratic. Students should discuss which is appropriate for which circumstances. Again, in their own words, students should identify these responsibilities: planning, initiating the discussion, directing it, promoting interaction, handling personality conflicts, and closing the discussion. (Source: based on *Participating...*, pp. 163-170.)

14. As homework, ask students to locate pictures of or articles about older people in magazines or newspapers.

Guidelines, day 4:

15. After collecting the clippings students have brought in, ask for student volunteers to produce collages of the photos. (Teacher should review any articles, categorize them, and place them in the ten student resource folders.)

16. Ask each student to spend five minutes completing the following statement, as many times as possible: "Being old is..." Have students fold up their responses, without discussion.

17. Show the film, "Nobody Ever Died of Old Age, (Part I)."

Guidelines, day 5:

18. Show Part II of the film, "Nobody Ever Died of Old Age."

19. Ask students for their reactions. Go beyond whether they liked it or not. Some questions for discussion: How did the older people react to circumstances? How did they emerge as people at the end of the film? What were your feelings at the end?

20. If time allows, get feedback on the discussion just ended. Did the teacher talk too much, allow opposing viewpoints to be heard? What could have been done better?

21. As homework, ask students to write one thoughtful paragraph in response to the film. Tell them that some of the responses will be read aloud at the start of the next class.

Guidelines, day 6:

22. Ask three or four students with differing viewpoints to read aloud their responses.

23. Explain that the subject concentration for the rest of the activity will be aging. The purpose of the activity will be action-oriented. Students will each take responsibility for a class-long discussion (thirty minutes). This is a hands-on approach, not a theoretical one. Students will be responsible for the session within a few simple guidelines, but will have numerous options in designing and structuring the presentations.

24. Distribute Handout #4-2. Go over the content carefully, answering any questions. Stress the value of older experts and offer to assist students in locating such persons. (For tips, see Activity 5 Advance Preparation. Elders can be an excellent resource but should not replace the discussion. Involvement of three or four elders is recommended but optional.)

25. Ask students to examine the list of discussion topics at the end of Handout #4-2 and make a first and second choice. (All ten topics should be covered, with no more than three students to a topic.)

26. As student choices and dates are confirmed, give each student the appropriate page of Handout #4-3. Remind students that their outlines are due the day before their presentation, and that each will receive written feedback and test grades for preparation and delivery as discussion leaders. Stress that they will also be graded on their contributions as participants, since participation is equally important to the success of a discussion. This should be a non-competitive group-learning experience. As participants they should appreciate and learn from other moderators and help them succeed.

27. As homework, students begin research on their topics.

Guidelines, day 7:

28. Students continue research and preparation of their sessions.

29. The teacher works with individuals and should be available during study periods and after school.

30. As homework, preparation continues. Remind students with topic #1 that "outlines" are due at the start of the next class. (Option: if students do not feel ready, you may want to add an extra day of class preparation time.)

Guidelines, day 8:

31. Collect "outlines" from students with topic #1.

32. Explain the "Fish Bowl" Discussion method. Class sits in a large circle. Three to four students sit within, in a smaller circle. Only the latter may speak. Anyone else wishing to speak substitutes for a student in the smaller circle.

33. Group students in a "Fish Bowl." Give brief feedback from previous student writing on topic, "Being old is...." Ask students to use "Fish Bowl" method to discuss their feelings about old age.

34. Ask the class to reform into one circle to consider consensus/disagreements. The teacher should take discussion notes. If time allows, he/she can summarize discussion results.

35. As homework, students continue preparation for individual sessions. Remind students with topic #2 that their outlines are due at the start of the next class.

Guidelines, day 9:

36. Collect "outlines" from students with the next day's topic (#2). (Repeat this process daily.) Introduce day nine as the beginning of a series of ten sessions, each approximately thirty-minutes long, led by individual students. (Group size will vary, depending on the number of moderators.) Ask students to form a group for each moderator. The teacher should circulate among groups, noting points for feedback on each moderator's "outline" and serving as timekeeper.

37. After giving any instructions concerning seating arrangement, materials to be used, etc., the student leader introduces the session topic. He/she then uses the "outline" to conduct the discussion.

38. Time toward the end of the class period should be used for questions and comments about content or methodology. Some points that can be discussed are:

Content:
- Did the moderator cover the subject thoroughly?
- What else should have been discussed?
- Was it a balanced presentation, or was only one side represented?
- Did the moderator bring out interesting facts?
- Were they relevant to the audience's interests?

Methodology:
- How stimulating was the discussion?
- Was the leader sensitive to the group?
- Did he/she start and end well?
- Were the "special effects" (guest, audio-visual materials, use of a quiz) effective?
- Was the audience interested and actively involved?
- Did any audience member monopolize discussion? If yes, how was this handled?
- What was your overall evaluation of the presenter?

39. Remind students with the next topic (#3) to hand in "outlines" at the start of the next class. (Repeat this process daily.)

Guidelines, days 10-18:

40. Topics #2-10 are presented, one each day, following the day 9 format.

Guidelines, day 19:

41. Show the filmstrips, "How Would You Like to be Old?"

42. Ask students to discuss briefly their feelings about their own aging.

43. As homework (to be graded), students should write a thoughtful response to and evaluation of the filmstrips.

Guidelines, day 20:

44. Collect the homework assignments.

45. Allow students five minutes to complete the following phrase as often as possible, "Being old is...."

46. Remind students of their responses to the same task on day 4. Ask students to read some of their new responses aloud and to summarize class changes since day 4. Class may see fewer stereotypes, more optimism, or more variety in responses.

47. Distribute copies of Handout #4-4. Without discussion, ask students to complete them and turn them in.

Handout #4-1: "Roles" Discussion Participants May Plan

Directions: Look this list over, then fold it up. Do not take notes and do not show it to any group members. As discussion occurs, make mental notes of the roles members of your group played.

POSITIVE ROLES	NEGATIVE ROLES
Questioner	Over-emotional
Contributor	Anxious
Reinforcer	Too friendly
Evaluator	Completely closed
Compromiser	Jolly joker
Conductor	Constantly critical
Summarizer	

Source: Based on *Participating...*, pp. 150-153.

Handout #4-2: Discussion Groundrules

Preparation

To complete this activity successfully, you will need to:

- become knowledgeable on a topic
- decide how to have it discussed
- "outline" your plan and submit a copy to the teacher one day in advance
- lead a thirty-minute class discussion

  and

- actively participate as "audience" in discussions led by others

"Outline" Areas (copy to teacher one day before scheduled discussion):

1. Subject
2. Type of discussion and your own groundrules (as seating, materials,* or older experts, you will use)
3. Opening choice (as, statement, quiz, attitude survey, quotation, introduction of guest, or combination of these)
4. List of points you will cover (given briefly, in order of delivery)
5. "Just in case" questions (for your use in keeping on track or keeping discussion going)
6. Ending choice (as, sum up, give personal views, quiz or questionnaire, and thanking participants or guests)

*Note: If audio-visual equipment is needed, let teacher know as soon as possible, but no later than two days in advance.

Discussion Topics (make a first and second choice):

1. Myths, Youth Culture, Generation Gap
2. The Aging Process/Life Cycles
3. The Aged Poor
4. Nursing Homes/Elderly Housing Options
5. Double Standard
6. Compulsory Retirement
7. Meaning in Life
8. Prolongevity
9. Death and the Right to Die
10. Power and Powerlessness

Handout #4-3: Student Resources

Topic 1. Myths, Youth Culture, Generation Gap

Cole, William E. and Diana K. Harris. *The Elderly in America.* Boston: Allyn and Bacon, 1977.

Curtin, Sharon. *Nobody Ever Died of Old Age.* Boston: Little, Brown, 1972.

Davies, Leland J. "Attitudes Toward Old Age and Aging as Shown by Humor," *The Gerontologist,* Vol. 17, No. 3, 1977.

Peterson, David A. and Eden, Donna Z. "Teenagers and Aging: Adolescent Literature as an Attitude Source," *Educational Gerontology,* July-Sept., 1977, pp. 311-325.

Storey, Denise. "Gray Power: An Endangered Species: Ageism as Portrayed in Children's Books," *Social Education,* October, 1977, pp. 528-531.

Available from SirS:

"Aging's Best Advocate," Interview with Robert Butler. *American Psychological Association Monitor,* March 1976. (SirS, V. 1, #13)

Cattani, Richard J. "Dispelling Myths About Aging; Government Job Programs: Limited Help to Elderly," *Christian Science Monitor,* Jan. 10, 11, 1978. (SirS, V. 1, #45)

Pratt, Jim. "No Roles for the Elderly," *These Few Precious Days,* June 1, 1973. (SirS, V. 1, #7)

For additional recent sources, go to your school or city library. The following indexes will have information by topic (aging), title, or author. If you have difficulty using them, ask the reference librarian for help.

- Reader's Guide to Periodical Literature
- New York Times Index
- Public Affairs Information Service (lists government publications)

Topic 2. The Aging Process/Life Cycles

Bradbury, Wilbur. *The Adult Years.* New York: Time-Life Books, 1975.

Freese, Arthur S. "Good News about Senility," *Modern Maturity,* February-March, 1978, p. 9.

Lown, Frederic, "There Really is No Old Age," *Massachusetts Teacher,* November, 1978, pp. 6-18.

Sheehey, Gail, *Passages: Predictable Crises of Adult Life.* New York: E.P. Dutton, 1974.

Available from SirS:

Bailey, S.M. "Why You Age," *Science Digest,* July 1977. (SirS, V. 1, #29)

Brink, T.L. "The Battle Against Senility," *Mental Health,* Summer/Fall 1977 (SirS, V. 1, #34)

Green, Michelle. "The Other Side of 70: How to Get There With Style," *Atlanta Journal and Constitution,* (Atlanta, GA), Sept. 25, 1977. (SirS, V. 1, #37)

Hayflick, Leonard. "The Biology of Aging," *Natural History,* Aug./Sept. 1977. (SirS, V. 1, #33)

Miller, Julie Ann. "Making Old Age Measure Up," *Science News,* Aug, 1, 1981. (SirS, V. 2, #15)

"The Unsolved Riddle of Why People Age," *Economist,* Jan. 10, 1981. (SirS, V. 2, #1)

For additional recent sources, go to your school or city library. The following indexes will have information by topic (aging), title, or author. If you have difficulty using them, ask the reference librarian for help.

- o Reader's Guide to Periodical Literature
- o New York Times Index
- o Public Affairs Information Service (lists government publications)

Topic 3. The Aged Poor

Cole, William E. and Diana K. Harris. *The Elderly in America.* Boston: Allyn and Bacon, 1977.

Curtin, Sharon. *Nobody Ever Died of Old Age.* Boston: Little, Brown, 1972.

"Income and Poverty Among the Elderly, 1975," (Statistical Report No. 1 on Older Americans.) HEW, No. 77, 20286.

Available from SirS:

Brickfield, Cyril F. "Rags to Riches--or Reality?" and Schiller, Bradley R., "A Supply-Side Approach to Social Security," *USA Today,* Sept. 1981. (SirS, V. 2, #16)

Daugherty, Jane. "Starvation Haunts the Elderly, Trapped by Poverty, Isolation," *Miami Herald* (Miami, FL), July 9, 1978. (SirS, V. 1, #56)

Goleman, Daniel. "Don't Be Adultish! Interview with Ashley Montagu," *Psychology Today,* Aug. 1977. (SirS, V. 1, #32)

Green, Paul S. "Wired for Sound Among Vultures. Medical Mills... They Prey on the Elderly," *Second Spring,* Feb./March 1978. (SirS, V. 1, #48)

Malinchak, Alan A. and Douglas Wright. "Older Americans and Crime:" The Scope of Elderly Victimization," *Aging,* March/April 1978. (SirS, V. 1, #49)

Moss, Frank. "It's Hell To Be Old in the U.S.," *Parade,* July 17, 1977. (SirS, V. 1, #31)

"Now, the Revolt of the Old." *Time,* Oct. 10, 1977. (Sirs, V. 1, #40)

For additional recent sources, go to your school or city library. The following indexes will have information by topic (aging), title, or author. If you have difficulty using them, ask the reference librarian for help.

- Reader's Guide to Periodical Literature
- New York Times Index
- Public Affairs Information Service (lists government publications)

Topic 4. Nursing Homes/Elderly Housing Options

Let's End Isolation. Office of Human Development, Administration on Aging, Department of Health, Education and Welfare, Washington, D.C.: U.S. Government Printing Office, 1975.

"Many Nursing Home Residents Needn't be There, Study Shows," *Aging,* March/April, 1974, p. 14.

Moss, Frank E. and Halamandaris, Val J. *Too Old, Too Sick, Too Bad: Nursing Homes in America.* Aspen Systems, 1977.

Nader, Ralph (Introduction) and Claire Townsend, Project Director. *Old Age: The Last Segregation* New York: Grossman's Publishers, 1971

"New Solutions to Elderly Housing Problems," Center for Public Service, Waltham, MA: Brandeis University, 1981.

"Planning and Developing a Shared Living Project," A Guide for Community Groups. Action for Boston Community Development, 178 Tremont Street, Boston, MA 02111, 1980. Free.

"The Spreading Scandal in Nursing Homes," *U.S. News and World Report,* March 31, 1975, pp. 21-23.

Available from SirS:

Brait, Susan. "For Old People, a New Kind of Neglect," *Progressive,* Nov. 1981. (SirS, V. 2, #20)

Clayman, Jacob. "Applying Strong Advocacy," and Linda Daily, "Nursing Home Reform; Citizens Make the Difference," *Engage/Social Action,* June 1981. (SirS, V. 2, #9)

Moss, Frank. "It's Hell to be Old in U.S.," *Parade,* July 17, 1977. (SirS, V. 1, #31)

"Nursing Homes--Easing Human Misery," *AFL-CIO American Federationist,* March, 1977. (SirS, V. 1, #24)

Trafford, Abigail. "The Tragedy of Care for America's Elderly," *U.S. News & World Report,* April 24, 1978. (SirS, V. 1, #50)

For additional recent sources, go to your school or city library. The following indexes will have information by topic (aging), title, or author. If you have difficulty using them, ask the reference librarian for help.

- Reader's Guide to Periodical Literature
- New York Times Index
- Public Affairs Information Service (lists government publications)

Topic 5. Double Standard

Cole, William E., and Diana K. Harris. *The Elderly in America.* Boston: Allyn and Bacon, 1977.

Jacobs, Ruth. *Life After Youth: Female, 40, What Next?* Boston: Beacon Press, 1979.

Jacobs, Ruth. "A Typology of Older Women," *Social Policy,* November/ December, 1976, pp. 34-39.

Available from Sirs:

"Developments in Aging." A Report of the Special Committee on Aging, U.S. Senate, Feb. 11; June 14, 1977. (SirS, V. 1, #22)

Gardner, Marilyn. "Retirement: The New Beginning," *Christian Science Monitor,* Sept. 23, 24, 1981. (SirS, V. 2, #18)

Kerckhoff, Richard K. "Middle Age, Marriage and Men," *Marriage and Family Living,* March 1976. (SirS, V. 1, #14)

Shulins, Nancy. "Calling It Quits. The Retirement Riddle," *Boca Raton News* (Boca Raton, FL), Oct. 6-8, 1981. (SirS, V. 2, #19)

Sontag, Susan. "The Double Standard of Aging," *Saturday Review,* Sept. 23, 1972. (SirS, V. 1, #3)

Waddell, Bob. "Activism Jolts the Rocking Chair," *These Few Precious Days,* University of Nebraska-Lincoln School of Journalism, Depth Report #9, June 1, 1973. (SirS, V. 1, #7)

For additional recent sources, go to your school or city library. The following indexes will have information by topic (aging), title, or author. If you have difficulty using them, ask the reference librarian for help.

- Reader's Guide to Periodical Literature
- New York Times Index
- Public Affairs Information Service (lists government publications)

Topic 6. Compulsory Retirement

Kanin, Garson. *It Takes a Long Time to Become Young.* New York: Doubleday, 1978.

Louviere, Vernon, "How Old is Old, the Fight Over Mandatory Retirement," *Nation's Business*, March 1978, pp. 49-55.

Miller, Harriet. "Testimony of ...Executive Director of the National Retired Teachers Association and the American Association of Retired Persons, before the House Select Committee on Aging," March 16, 1977, pp. 3-4, quoted in *Education for Aging,* p. 133.

Woodring, Paul. "Why 65? The Case Against Mandatory Retirement." *Saturday Review,* August 7, 1976, pp. 18-20.

Available from SirS:

Cattani, Richard J. "The Elderly: Fight for Job Rights," *Christian Science Monitor,* Jan. 9, 1978. (SirS, V. 1, #44)

Kirsch, Fred. "Over 65 and Still on the Job," *Detroit Sunday News,* Nov. 6, 1977. (SirS, V. 1, #42)

Pepper, Claude. "We Shouldn't Have to Retire at 65," *Parade,* Sept. 4, 1977. (SirS, V. 1, #35)

For additional recent sources, go to your school or city library. The following indexes will have information by topic (aging), title, or author. If you have difficulty using them, ask the reference librarian for help.

- Reader's Guide to Periodical Literature
- New York Times Index
- Public Affairs Information Service (lists government publications)

Topic 7. Meaning in Life

"Adult Students Breathe New Life Into Education," *U.S. News and World Report,* March 28, 1977, pp. 70-72.

Kanin, Garson. *It Takes a Long Time to Become Young.* New York: Doubleday, 1978.

Loeb, Penny. "Octogenarian Oxbower Starts a New Life," *Register Herald,* June 14, 1978, pp. 1-2.

Maclay, Elise. *Green Winters: Celebrations of Old Age.* New York: Reader's Digest Press, 1977.

Stanfield, James L. "A Long Life, A Good Life on the Potomac," *National Geographic,* October 1976, pp. 470-479.

Vaillant, George E. "How the Best and the Brightest Came of Age," *Psychology Today,* September 1977, pp. 34-39.

Available from SirS:

Jones, George E. "America's Adults: In Search of What?" *U.S. News and World Report,* Aug. 21, 1978. (SirS, V. 1, #60)

Kastenbaum, Robert, "Old Age: A Cause for Rejoicing," *Journal of Current Social Issues,* Summer 1977. (SirS, V. 1, #28)

For additional recent sources, go to your school or city library. The following indexes will have information by topic (aging), title, or author. If you have difficulty using them, ask the reference librarian for help.

- Reader's Guide to Periodical Literature
- New York Times Index
- Public Affairs Information Service (lists government publications)

Topic 8. Prolongevity

"An Interview with Alfred Rosenfeld," *The Futurist,* February, 1977, p. 19.

Kanner, A. "Aging," *Family Circle,* July 17, 1979.

Miller, Marv. "Suicide After Sixty," *Aging,* Nov.-Dec. 1978, pp. 28-31.

Rosenfeld, Alfred. "Are We Programmed to Die?" *Saturday Review,* Oct 2, 1976, pp. 10-12.

Rosenfeld, Alfred. "Prolongevity," *The Futurist,* February 19[illegible], pp. 13-17.

Rosenfeld, Alfred. *Prolongevity,* New York: Alfred A. Knopf, 1976.

Available from SirS:

Brink, T.L. "The Battle Against Senility," *Mental Health,* Summer/Fall 1977. (SirS, V. 1, #34)

Conniff, Richard. "Living Longer," *Next,* May/June 1981. (SirS, V. 2, #8)

Haney, Daniel Q. "Fountain of Youth: Genetics May Hold the Secret to Longer Life," *Boca Raton News,* (Boca Raton, FL), July 1-3, 1981. (SirS, V. 2, #11)

For additional recent sources, go to your school or city library. The following indexes will have information by topic (aging), title, or author. If you have difficulty using them, ask the reference librarian for help.

- Reader's Guide to Periodical Literature
- New York Times Index
- Public Affairs Information Service (lists government publications)

Topic 9. Death and the Right to Die

Eldkind, David. "Eric Erikson's Eight Ages of Man," *The New York Times Magazine*, April 5, 1976.

Jury, Mark and Dan. "Gramp," *Psychology Today*, February 1976, pp. 57-63.

Jury, Mark and Dan. *Gramp*. New York: Grossman Publishers, 1976.

Jury, Mark. "The Nobility in our Gramp's Decision to Die," *Today's Health*, January, 1975, pp. 18-23, 62.

Miller, Marv. "Suicide After Sixty," *Aging*, Nov.-Dec. 1978, pp. 28-30.

Portwood, Doris. "The Right to Suicide," *Psychology Today*, January 1978, pp. 66-74.

Available from SirS:

Brandt, Anthony. "Rite of Passage," *Atlantic*, Feb. 1981. (SirS, V. 2, #4)

For additional recent sources, go to your school or city library. The following indexes will have information by topic (aging), title, or author. If you have difficulty using them, ask the reference librarian for help.

- Reader's Guide to Periodical Literature
- New York Times Index
- Public Affairs Information Service (lists government publications)

Topic 10. Power and Powerlessness

Brown, Robert. "A Bill of Rights for Nursing Home Patients," *Trial,* May 1977, pp. 22-28.

"Elderly New York City Residents Turn to Youth for Aid and Advice," *New York Times,* December 27, 1976.

Jacobs, Ruth. *Life After Youth: Female, 40, What Next?* Boston: Beacon Press, 1979.

Kleyman, Paul. *Senior Power: Growing Old Rebelliously.* San Francisco: Glide Publications, 1974.

Main, Jeremy. "A Word to the Wise About Old Age Groups," *Money,* March 1975, pp. 44-48.

Roberts, S. "Gray Panthers Fighting Society's Treatment of the Elderly," *New York Times,* October 29, 1977.

Available from Sirs:

Cattani, Richard J. "The Elderly: Fight for Job Rights," *Christian Science Monitor,* Jan. 9, 1978. (SirS, V. 1, #44)

"Now, the Revolt of the Old," *Time,* Oct. 10, 1977. (SirS, V. 1, #40)

Steinmetz, Suzanne K. "Elder Abuse," *Aging,* Jan./Feb. 1981. (SirS, V. 2, #3)

Waddell, Bob. "Activism Jolts the Rocking Chair," *These Few Precious Days,* University of Nebraska-Lincoln School of Journalism, Depth Report #9, June 1, 1973. (SirS, V. 1, #7)

For additional recent sources, go to your school or city library. The following indexes will have information by topic (aging), title, or author. If you have difficulty using them, ask the reference librarian for help.

- Reader's Guide to Periodical Literature
- New York Times Index
- Public Affairs Information Service (lists government publications)

Handout #4-4: Feedback Form: Discussion and Aging

THE ACTIVITY: DISCUSSION

1. How would you grade the activity (A to E) in terms of the following:

   a. Teaching about discussion as a communication tool ____

   b. Encouraging good participation, team support ____

   c. Supporting discussion preparation and leadership ____

2. Assignment liked most, and why:

3. Assignment least effective, and why:

4. Would you add, omit, or change parts of the activity? ____
   If yes, what would you do differently?

THE SUBJECT: AGING

5. Did your feelings about aging change? ____
   If yes, how?

6. What ideas did you discover were stereotypes?

7. What else would you like to learn about aging?

8. Only you know how well you prepared for and led your own session. Did it go as planned? ____ (Please explain.)

SELF-EVALUATION

9. Evaluate the strengths of your presentation.

10. What could you have done better?

11. Give yourself a grade as discussion participant:

12. Check off the most appropriate statement, adding an explanation if you wish:

___ a. I learned a lot about discussions but am still nervous about participating.

___ b. I now feel more confident that I can lead discussions.

___ c. Discussions are a waste of time.

___ d. I need more practice in preparing for and leading discussions.

ACTIVITIES 5-8: CREATIVE WRITING, AN INTERGENERATIONAL APPROACH

ACTIVITY 5: BUILDING SELF-UNDERSTANDING AND TRUST

Overview:

A high school English class is expanded to include older people as regular (daily) participants. In this activity, they participate in informal sharing exercises on the topic of self-description. Students in pairs interview and write descriptions of each other. Students in groups brainstorm things they have in common. They also begin a private journal, which is ungraded but forms the basis for class discussions. Activities are designed to engage students and older people in activities of mutual interest. As they get to know each other better as individuals, stereotyping should decrease. The emphasis is on how different minds attack the same task, not on differences between minds at varying ages.

Objectives:

At the conclusion of this activity, participants (both students and older people) will be able to:

1. Write and speak more competently about their emotions and self-image.
2. Describe others in the class, showing commonalities between older and younger members.
3. Express their own stengths and weaknesses, and desires, showing greater self-understanding.

Materials needed:

For each participant:

a. Name tag

b. Journal (small spiral-bound notebook would be adequate)

c. Handout #5-1, Reading List

Advance preparation:

Recruit two to five older people as class participants. Suggestions on recruiting:

1. Before starting, discuss the project with your principal. Get his/her support.

2. Ask students if they know of someone who might be interested (grandparent, retired neighbor, member of their church).

3. Call the local Council on Aging, United Way, AARP (American Association of Retired Persons), City Hall, or your community adult education program.

4. Talk to persons recommended, "selling" them on the value of the course and need for regular participation.

5. You may need to help arrange transportation.

6. Try to recruit older persons of both sexes, and with different work experiences, economic, social, and ethnic backgrounds.

Obtain a name tag for each participant (day 1).

Obtain a journal for each participant (day 1).

Duplicate Handout #5-1, Reading List (day 1).

Estimated teaching time:

4 class periods

Guidelines, day 1:

1. Give each participant a name tag. Ask them to wear it for the first three classes.

2. Introduce the unit as an exciting opportunity to explore who you are and to discover how you are like or differ from your "classmates." Mention that you are honored to be able to have both older and younger participants in the class and are anxious to learn from both. Explain that these first four class periods participants will be doing a number of activities individually and in small groups, written and out loud, on the topics of self-understanding and sharing ideas with others.

3. Answer any questions. Quote Carlson, "Unless or until our mind departs us completely, the task of self-understanding, basic to self-esteem, goes on as long as we are alive." (Carlson, Avis. *In the Fullness of Time: the Pleasures and Inconveniences of Growing Old,* New York: Regnery, 1977.)

4. Each participant pairs up with an unfamiliar person. One partner talks about himself/herself for three minutes non-stop with the other person saying nothing. Then the roles are reversed.

5. Each person then writes a 1-2 paragraph description of his/her partner. Encourage participants to use an interesting and imaginative approach, "read between the words," and make some subjective judgments.

6. Each pair member reads to the other the description written about him/her.

7. If time allows, parts of the writings may then be shared with the entire class. Point out commonalities and differences.

8. Give each participant a journal. As homework, assign an initial journal entry, a name poem. Each participant writes his/her name vertically and writes an adjective or descriptive phrase reflecting his/her character, values, or hopes for each letter.

9. Give out Handout #5-1, Reading List. Explain that participants will be expected to read at least two selections, one from Section A., Full-length Fiction and Biography, and one from Section B., Drama and Short Story, during the semester. Other selections may be chosen by participants with teacher approval. On reading them, they should make notes on the writer's style, techniques of characterization and description and tone. These notes should be turned in at the beginning of Activity 6, day 4, and Activity 8, day 3.

Guidelines, day 2:

10. Divide participants into five or six groups based on their answers to various random questions. (Examples: If you skipped breakfast, go to the back left corner. If you're wearing yellow, go to the front.)

11. Explain that each group should brainstorm until it comes up with a number of other things that members have in common. The group must then present itself as a unique group to the rest of the class in some imaginative way, as a poem, song, or skit. The group has the rest of the period to plan a five-minute presentation. The teacher should circulate from group to group, listening in on their plans but contributing only when asked or to clarify the assignment.

12. As homework, participants complete a "HUSTLE - PUT-DOWN" activity in their journals, two paragraphs in length. The first should "sell" themselves, extolling their every virtue. The second should be a total "put-down."

Guidelines, day 3

13. Start the class with a brief discussion of the "HUSTLE - PUT-DOWN" exercise. Discussion should point out that it is usually easier to write the negative, and that a true self-description would lie between these two extremes.

14. Each group gives its presentation. Ask the "audience" to note:

    -- what each group's message was
    -- how well the group got its message across
    -- how well they functioned as a team

15. Lead a discussion on the above points. Keep the tone positive, emphasizing how well members listened to each others' concerns and cooperated in their "production."

16. As homework, ask participants to write a poem on the following pattern,

    I seem to be ...
    But I really am ...

    In a series of ten couplets, they should make a number of observations about their public and private selves. Explain that the activity will form the basis for the next class.

Guidelines, day 4

17. Ask participants to volunteer a few of their couplets. Write them on the board. Point out that responses show that most of us have at least "two faces." We are more complex than we appear to the outside world. (As in all class exercises, be sure that viewpoints of older and younger participants are elicited.)

18. Ask each participant to write a secret desire on a piece of paper. Collect, shuffle, and distribute the papers.

19. Ask each participant to write an explanation of the secret he/she receives, trying to become the person whose wish this is.

20. Ask a few participants to read "their" secrets and explanations aloud.

21. If participants are feeling comfortable, there may be some guessing of the originators of some of the secrets, and some discussion of how well they were able to put themselves in another's place.

22. As homework, assign the exercise, "Self-Description Through Comparison." Students are asked to describe themselves by naming a flower, animal, tree, board game, etc. that they most resemble. For example, "I am a Parcheesi game: whenever I near my goal, I get sent 'home' and have to begin all over again." Point out that in creative writing, the more different and novel ways a subject can be described, the greater the impact on the audience. Also tell participants that this exercise will end the self-description activity. If they volunteer to do so, some can copy their descriptions to be displayed in the classroom.

23. Ask participants whether their perceptions of other class members have changed as a result of this four-day activity. End by emphasizing the growth and trust you have perceived, in participants of all ages.

Handout #5-1: Reading List

A. Full-length Fiction and Biography

Amis, Kingsley. Ending Up. Penguin, 1976. (novel)

Bellow, Saul. Mr. Sammler's Planet. Penguin, 1977. (novel)

Blythe, Ronald. The View in Winter: Reflections on Old Age. Harcourt, Brace, 1979.

Burney, Fanny. Evelina. Norton, 1965. (novel)

Dickens, Charles. Dombey and Son. Penguin, 1970. (novel)
The Old Curiosity Shop. Penguin, 1972. (novel)
Pickwick Papers. Penguin, 1973. (novel)

Hemingway, Ernest. The Old Man and The Sea. Scribner, 1952. (novel)

Hesse, Hermann. Steppenwolf. Holt, Rinehart and Winston, 1963. (novel)

Hugo, Victor. Les Miserables. Fawcett, 1979. (novel)

James, Henry. The Middle Years. Folcroft. (novella)

Lessing, Doris. The Summer Before The Dark. Knopf, 1973. (novel)

Mann, Thomas. Death in Venice. Random, 1966. (novel)

Murdoch, Iris. Bruno's Dream. Penguin, 1976. (novel)

Percy, Walter. Love in The Ruins. Avon, 1978. (novel)

Proust, Marcel. Remembrance of Things Past. Random, 1981. (novel)

Sarton, May. As We Are Now. Norton, 1973. (novel)
Kinds of Love. Norton, 1970. (novel)
Mrs. Stevens Hears The Mermaids Singing. Norton, 1976. (novel)

Scott-Maxwell, Florida. The Measure of My Days. Knopf, 1968. (autobiography)

Thompson, Ernest. On Golden Pond. Dodd, 1979. (novel)

Trollope, Anthony. The Warden. Oxford U. Press. (novel)

White, Patrick. The Eye of The Storm. Viking, 1974. (novel)

Woolf, Virginia. A Writer's Diary: Being Extracts from The Diary of Virginia Woolf. Harcourt, Brace, 1973. (autobiography)

B. Drama and Short Story

Albee, Edward. "The American Dream" in Bloomfield, M.W. and R.C. Elliott, eds., Great Plays: Sophocles to Albee. Holt, 1975. (drama)

Babel, Isaac. "The Widow" in Pomorska, K., ed., Fifty Years of Russian Prose: From Pasternak to Solzhenitsyn. V.1, MIT Press, 1971. (story)

Beckett, Samuel. "Krapp's Last Tape" in Beckett, S. I Can't Go On, I'll Go On. Grove, 1976. (drama)

Chekhov, Anton. "Three Sisters" in Bloomfield, M.W. and R.C. Elliott, eds., Great Plays: Sophocles to Albee. Holt, 1975. (drama)

Fisher, Dorothy Canfield. "Old Man Warner" in Westbrook, P.D., ed., Seacoast and Upland: a New England Anthology, Barnes, 1972. (story)

Goldman, James. *The Lion in Winter*. New York: Random House, 1966. (drama)

Ibsen, Henrik. "The Master Builder" in Six Plays by Henrik Ibsen. Modern Library, 1957. (drama)

London, Jack. "Love of Life in Tytell, J. and H. Jaffe, eds. Affinities; a Short Story Anthology. Crowell, 1970. (story)

Mansfield, Katherine. "Miss Brill" in Mansfield, K. The Garden Party. Modern Library, 1922. (story)

Miller, Arthur. "Death of a Salesman" in Hay, D.L. and J.F. Howells, eds., Contact with Drama. Science Res., 1974. (drama)

Olsen, Tillie. "Tell Me a Riddle" in Abrahams, W., ed., Fifty Years of the American Short Story, V.2. Doubleday, 1970. (story)

Pinter, Harold. "The Caretaker" in Pinter, H. Complete Works: Two. Grove, 1977. (drama)

Shakespeare, William. "King Lear" in any collection Complete Works of Shakespeare. (drama)

Williams, Tennessee. "Sweet Bird of Youth" in Williams, T. The Theatre of Tennessee Williams, New Directions 1971-72. (drama)

ACTIVITY 6: DESCRIPTION

Overview:

Participants of two generations are pushed to expand their perceptions, to be convinced that they have a great deal to say about the world around them. Rather than focusing on the grammatical correctness of empty content, activities show that perceptions differ, that perception is different but not directly related to age. Participants continue class and journal activities including description of objects involving all five senses, descriptions of slides, and descriptions of places.

Objectives:

At the conclusion of this activity, participants will be able to:

1. Write a description of an object or place vividly, concretely, and briefly, using effective wording and clear images.

2. Become more familiar with others' perceptions and writing styles, through continued sharing.

3. Recognize stereotypes about how young and older people perceive the world.

Materials needed:

For each participant:

a. Object to describe, as peanut, marshmallow, acorn, stapler, pebble, tissue

b. Large sheet of construction paper, marking pen, masking tape

c. Journal

For the teacher:

a. Poems in which authors describe everyday objects. See Day 1-3 and Day 10-26 for examples.

b. Slide projector and screen

c. Slides of scenes, one for every two class participants. Slides of common objects, some from close-up so as to appear ambiguous, work best.

Advance preparation:

Locate above-named poems or others with strong imagery relating to each of the five senses (Byron and Whitman - day 1, Wordsworth - day 10).

Gather objects for day 2 activity.

Obtain slides for days 3 and 4 activities. Set up projector and screen for those classes.

Obtain large sheets of construction paper, marking pens, and masking tape (day 4).

Estimated teaching time:

12 class periods

Guidelines, day 1:

1. Introduce the activity as a series of exercises designed to heighten perceptions and translate them into descriptive writing.

2. Ask participants to close their eyes. In sequence, talk them through the application of each of the five senses to such things as the ocean, grass, cotton candy. After each "experience," they write their responses. In a brief discussion, responses are shared and images discussed.

3. At the end of the class, without discussion, read excerpts from professional poets, such as the following, by Byron and Whitman.

Ocean:

"Thou glorious mirror, where the Almighty's form
Glasses itself in tempest...

Dark-heaving--boundless, endless, and sublime;
The image of eternity, the throne
Of the Invisible...

-- George Gordon, Lord Byron

Grass:

"I guess it is the handkerchief of the Lord"

-- Walt Whitman

4. Tell participants that their notes on their first reading are due day 4.

Guidelines, day 2:

5. Write excerpts from the poems on the board and briefly discuss imagery and senses used.

6. Give each participant a small object, such as a peanut or marshmallow. Ask participants to write a one-page description of it, applying all five senses.

7. Break up into small groups and ask participants to share their descriptions. Teacher should circulate from group to group, as an observer, gathering information to summarize the class success at the start of day 3.

Guidelines, day 3:

8. Briefly summarize your observations from the day 2 discussion.

9. Explain the next activity, description from slides. Participants will write for a couple of minutes on each picture. They may describe objective details and/or the feeling the picture evokes. For homework, each will write "one excellent sentence" on one of the slides.

10. Show each slide, allowing a few minutes for descriptive writing.

11. Run through slides again, as participants give some of their reactions.

12. Randomly assign participants so that there will be at least two for each slide. (Note: If time is inadequate, more students can describe fewer slides.)

Guidelines, day 4:

13. Collect notes on participants' first reading.

14. Give each participant a sheet of construction paper and marking pen. Ask each to write his/her sentence.

15. Project the slides. As each is shown, appropriate participants display and read their sentences. Keep comments positive in discussing particularly effective images and innovative viewpoints. Comment on word choice, image, sentence structure.

16. Progress toward a definition of effective writing. Speak positively about the writing to encourage confidence and clarity of purpose in all students.

Guidelines, day 5:

17. Discuss the process of writing a good descriptive paragraph.

    -- List details
    -- Decide what details to include
    -- Organize the details
    -- Choose an effective technique, such as comparison, figurative language, personification
    -- Decide on point of view
    -- Write!

18. Participants apply this process, writing a one-paragraph description of an object in view in the classroom.

19. As homework, participants write a paragraph on an object at home, first listing objective details about it and point of view. The object should not be named.

Guidelines, day 6:

20. Seat class in a circle. Each participant reads his/her description; others guess object. Teacher continues to point out effective wording, images, style. Focus on the fact that writing must use detail and be specific to be successful.

Guidelines, day 7:

21. Divide class into pairs or teams of three members. Ask them as a team to think of an object which in some way reminds them of old age (possible responses might be hair comb, cameo pin, vintage car, rusty hinge, clock, house plant). Use that object as the focus of a short, free verse poem. Do the same for an object from childhood.

22. Ask a few groups to share their poems with the rest of the group. Discuss the results of these collaborative poems in regard to the choice of objects, the feelings the objects elicit in the participants, and different images used by older and younger, male and female writers.

23. As homework, ask participants to describe the perfect escape place in their journals.

Guidelines, day 8:

24. Read or have participants read aloud several of the following student and professional models of setting. Discuss them, showing importance of word choice, image and dominant impression.

About fifteen miles below Monterey, on the wild coast, the Torres family had their farm, a few sloping acres above a cliff that dropped to the brown reefs and to the hissing white waters of the ocean. Behind the farm the stone mountains stood up against the sky. The farm buildings huddled like little clinging aphids on the mountain skirts, crouching low to the ground, as though the wind might blow them into the sea. The little shack, the rattling, rotting barn were gray-bitten with sea salt, beaten by the damp wind until they had taken on the color of the granite hills. Two horses, a red cow and a red calf, half a dozen pigs, and a flock of lean, multicolored chickens, stocked the place. A little corn was raised on the sterile slope and it grew short and thick under the wind and all the cobs formed on the landward sides of the stalks.

-- Steinbeck, "Flight"

After a while we came out of the mountains and there were trees along both sides of the road and a stream and ripe fields of grain and the road went on, very white and straight ahead, and then lifted to a little rise, and off on the left was a hill with an old castle, with building close around it and a field of grain going right up to the walls and shifting in the wind. Then we crossed a wide plain and there was a big river off on the right shining in the sun from between the line of trees and away off you could see the plateau of Pamplona rising out of the plain and the walls of the city and the great brown cathedral and the broken skyline of the other churches.

-- Hemingway, <u>The Sun Also Rises</u>

The sun was high and hot. The wind blew quietly and barely moved the wheat and trees. It seemed like the trees were too tired to move. They were drooping and just sitting. Even the birds were quiet. They sat in the tree and hid in the shade. An old, dust road struggled over the hill, trying to follow the sun. In a far off field horses stood as statues, waiting for their mounts. Life seemed enveloped in a plastic bag, but it didn't want to break out.

-- Mike Reid (student)

Nancy's bedroom was the smallest, most personal room in the house -- girlish, and as frothy as a ballerina's tutu. Walls, ceiling and everything else except a bureau and a writing desk, were pink or blue or white. The white and pink bed, piled with blue pillows, was dominated by a pink and white Teddy bear -- a shooting gallery prize that Bobby had won at the county fair. A cork bulletin board, painted pink, hung above a white-skirted dressing table; dry gardenias, the remains of some ancient corsage, were attached to it, and old valentines, newspaper recipes, and snapshots of her baby nephew and of Susan Kidwell and of Bobby Rupp, Bobby caught in a dozen actions -- swinging a bat, dribbling a basketball, driving a tractor. And there were photographs of the two together -- Nancy and Bobby. Of these she liked best the one that showed them sitting in a leaf-dappled light amid picnic debris and looking at one another with expressions that, though unsmiling, seemed mirthful and full of delight. Other pictures of horses, of cats deceased but unforgotten -- like poor Bibs who had died not long ago and most mysteriously (she suspected poison) -- encumbered her desk.

-- Truman Capote, <u>In Cold Blood</u>

A sweet fragrance coiled itself about the entire room, forming a cushion on which the tidy little chamber rested. A tiny china doll was peeking out of the cabinet in the corner in order to get a better glimpse of the bright yellow walls and the polished furniture which gleamed in the sunlight as the rays from the large window dance about the room. Dainty ruffled curtain draperies hung by the window and added their white splendor to the quiet beauty of the room. The small lamp table was covered with a crisp clean cloth. On top of the cloth was a fragile glass lamp which possessed a faded blue lamp shade dotted with delicate red roses. The brown wooded floor was itself concealed by a soft, worn circular rug, which appeared to warm the whole room, making the walls blush with that warmth, while the tiny china doll smiled contentedly from the oaken cabinet.

-- *high school student*

25. Assign the following journal entry for homework: go somewhere and for fifteen minutes record sights, sounds, feelings:

Guidelines, day 9:

26. Ask each participant, from memory, to describe one of the following in his/her journal: the view from your rooftop, from your bedroom window, from an airplane, or from under a park bench.

27. Lead a discussion of perspective, starting with visual viewpoint. Bring in other influences on viewpoint such as the writer's experience, cultural background, and age. Ask participants to quote examples from the "views" they have just written.

28. As homework, assign participants to describe an interior meaningful to them. It should reflect a dominant mood (examples: calm, anxious, foreboding, anticipatory, confused), as vividly as possible for the reader.

Guidelines, day 10:

29. Ask participants to divide up into pairs. Each member reads the other his/her interior. The other person gives feedback on the mood (Was it obvious? Were any cliches used? What were the most vivid images?). Point out imagery and any other positive stylish strengths.

30. For the last ten minutes, read Wordsworth's "The Daffodils" or two paragraphs from Proust's *Swann's Way,* "Cambray." Discuss the calming and restorative influence that the memory of a meaningful scene can have.

THE DAFFODILS

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils,
Beside the lake, beneath the trees
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance
Tossing their heads in sprightly dance.

The waves beside them danced, but they
Out-did the sparkling waves in glee:
A poet could not but be gay
In such a jocund company!
I gazed--and gazed--but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

Source: Untermeger, L. The Book of Living Verse. New York: Harcourt, Brace and World, 1945. pp. 211-212.

And then the apse of Combray: what am I to say of that? It was so coarse, so devoid of artistic beauty, even of the religious spirit. From outside, since the street crossing which it commanded was on a lower level, its great wall was thrust upwards from a basement of unfaced ashlar, jagged with flints, in all of which there was nothing particularly ecclesiastical; the windows seemed to have been pierced at a abnormal height, and its whole appearance was that of a prison wall rather than of a church. And certainly in later years, were I to recall all the glorious apses that I had seen, it would never enter my mind to compare with any one of them the apse of Combray. Only, one day, turning out of a little street in some country town, I came upon three alleyways that converged, and facing them an old wall, rubbed, worn, crumbling, and unusually high; with windows pierced in it far overhead and the same asymmetrical appearance as the apse of Combray. And at that moment I did not say to myself, as at Chartres I might have done or at Rheims, with what strength the religious feeling had been expressed in its construction, but instinctively I exclaimed "The Church!"

The church! A dear, familiar friend; close pressed in the Rue Saint-Hilaire, upon which its north door opened, by its two neighbours, Mme. Loiseau's house and the pharmacy of M. Rapin, against which its walls rested without interspace; a simple citizen of Combray, who might have had her number in the street had the streets of Combray borne numbers, and at whose door one felt that the postman ought to stop on his morning rounds, before going into Mme. Loiseau's and after leaving M. Rapin's, there existed, for all that, between the church and everything in Combray that was not the church a clear line of demarcation which I have never succeeded in eliminating from my mind. In vain might Mme. Loiseau deck her window-sills with fuchsias, which developed the bad habit of letting their branches trail at all times and in all directions head downwards, and whose flowers had no more important business, when they were big enough to taste the joys of life, than to go and cool their purple, congested cheeks against the dark front of the church; to me such conduct sanctified the fuchsias not at all; between the flowers and the blackened stones towards which they leaned, if my eyes could discern no interval, my mind preserved the impression of an abyss.

31. For homework, assign participants the following journal exercise. Describe the room in which each of the following people would be found: Chip Hadley, Clara P. Finch, Sterling Hayden. They are to give details of the room, not the person.

Guidelines, day 11:

32. Ask two or more participants to read their description of Chip's room. Then ask two others to give Clara P. Finch's room, and two others to read aloud their descriptions of Sterling Hayden's room. The participants' comments will probably bring up the idea of stereotyping of the elderly, since they will picture Clara P. Finch in a stuffy, Victorian parlor because they envision her as an old spinster. Stereotyping should be discussed, as well, in terms of younger people like Chip (possibly), or minorities.

33. As homework, assign the following journal exercise, to be discussed in class, revised and handed in. Describe a place important to you as a child. Try to vividly recreate the scene and the feeling it gave you at that time.

Guidelines, day 12:

34. Participants, in groups of three or four, listen to each others' important places from childhood. Each receives suggestions from the group on revisions.

35. Sum up the whole description activity. Emphasize gains participants have made in descriptive writing skills, in trusting and working with peers, and in clarifying their perceptions. Ask if they think age enhances or diminishes descriptive skills. Read them this quote from Carlson of a woman in her eighties, "My experiences are now more intense. This includes appreciation of beauty, color, line and the beauty of persons both outward and inward. I believe this is something that our losses force upon us."

-- (Carlson, op. cit.)

Ask participants if they agree.

36. As homework, participants should rewrite their descriptions of important places from childhood, taking into account the feedback their group gave them. They should hand them in at the start of the next class.

ACTIVITY 7: CHARACTERIZATION

Overview:

Participants of two generations increase their skill at characterization through a variety of individual and small group exercises. They learn to write objective and subjective characterizations and to employ monologue and dialogue effectively. Using observation, group feedback, literary examples, filmstrips, and slides, they explore the impact of age on characterization and their own feelings about characteristics they admire and want to possess as they grow older, or do possess (older participants).

Objectives:

At the conclusion of this activity, participants will be able to:

1. Write a complete characterization, including physical description, monologue, and dialogue.
2. Distinguish between and utilize objective and subjective viewpoints in writing characterization.
3. Identify characteristics they admire in older people.
4. Identify stereotypic characterization and avoid use of stereotypes, particularly relating to older people.

Materials needed:

For each participant:

a. Handout #7-1, Lyrics of "Hello in There"

b. The following ten poems; duplicate enough for each participant to have two (days 6-7). Note: These poems are also listed in a number of anthologies of English and American verse.

Browning, Robert, "Rabbi Ben Ezra," in Hayward, J. *The Oxford Book of Nineteenth-Century English Verse*. Oxford: Clarendon Press, 1964, pp. 578-585.

Eliot, T.S. "Gerontion," in Kreymborg, A. *An Anthology of American Poetry*. New York: Tudor, 1930, pp. 502-504.

"Lovesong of J. Alfred Prufrock," in Eliot, T.S. *Collected Poems 1909-1962*. New York: Harcourt, Brace and World, 1936.

Frost, Robert, "An Old Man's Winter's Night," in Kreymborg, A. *Op. Cit.*, pp. 280-281.

Robinson, Edwin, "Mr. Flood's Party," in Kreymborg, A. *Op. Cit.*, pp. 264-5.

Sarton, May, "For Rosalind," in *Selected Poems of May Sarton*. New York: W.W. Norton, 1978.

and "Gestalt at Sixty," in *Ibid.*

Tennyson, Alfred, "Ulysses," in Stange, G. Robert, Ed. *The Poetical Works of Tennyson*. Boston: Houghton Mifflin, 1974.

Wordsworth, William, "Michael," in *The Prelude: Selected Poems and Sonnets*. New York: Rinehart, 1948.

Yeats, William B., "Sailing to Byzantium," in Aldington, R., Ed. *The Viking Book of Poetry of the English-Speaking World*, V.2. New York: The Viking Press, 1959, pp. 1093-1094.

c. Journal

For the teacher:

a. Phone books

b. Slide projector and screen

c. Slides, eight in all, of people at various ages, some attractive and energetic, others depressed and pathetic. If slides are not available, use pictures from magazines.

d. Filmstrips, "How Would You Like To Be Old?" Obtain from Guidance Associates, 757 Third Avenue, New York, NY 10017.

e. Filmstrip projector and screen, with tape recorder and hook-up.

f. Two or three of these readings:

-- Blythe, Ronald, *The View in Winter: Reflections on Old Age*. New York: Harcourt, Brace, Jovanovich, 1979.

-- Moffett, James and Kenneth R. McElheny, *Points of View*. New York: New American Library, 1966, pp. 15-49.

g. Film, "Ruth Stout's Garden," Arthur Mokin Productions, Inc., 17 West 60th Street, New York, NY 10023, 1975 (23 mins.)

h. 16mm movie projector and screen

Advance preparation:

Obtain five phone books (day 1).

Obtain slides and filmstrips, "How Would You Like To Be Old?" (days 5 and 6).

Reserve and set up audio-visual equipment, screen and slide projector (day 5) and filmstrip projector (day 6).

Duplicate Handout #7-1 (day 6).

Duplicate above-named poems, enough for each participant to have two (day 6).

Obtain readings (day 9).

Set up projector and screen (day 11).

Estimated teaching time:

12 class periods

Guidelines, day 1:

1. Assign each participant a page of the phone book and ask him/her to choose two interesting names and, in phrases, describe each person.

2. Select one name and write a collaborative description on the board. Participants will realize they have created a stereotype, and the exercise affords the opportunity to discuss this concept. (The created caricature will probably not be of an old person, but the idea of stereotypes can be extended to discuss concepts of elders.)

3. Explain that activities over the next twelve classes will explore characterization. Ask participants what characterization skills they would like to develop or strengthen. Emphasize the dual nature of the unit--to become skilled at non-stereotypic characterization and to better understand viewpoints of people at different ages.

4. As homework for days 1 and 2, ask participants to choose a person in one of their other classes or in the community whom they do not know personally. They will observe this person for two days, recording observations in their journals. After the third class, they will write a paragraph, based on their concrete observations, giving a subjective description of the person's personality.

Guidelines, day 2:

5. Ask participants to name and describe three of their teachers between kindergarten to sixth grade, in their journals. With participants, define objective (observable details, as height or hairstyle) and subjective (personality traits, as nice, angry). Ask them to make one description objective, one subjective, and one humorous. If there is not sufficient time to complete the assignment in class, it should be completed as homework.

6. Remind participants to continue observing and noting observations in their journals, as homework.

Guidelines, day 3:

7. Participants write a letter to a person who influenced them in a positive way, explaining events and/or characteristics they most admire.

8. Ask participants the age of the person they described. Discussion will probably show that most often they have been affected by older persons who are memorable. Older participants can contribute perspective to the discussion by commenting on persons admired as a teenager, young adult and older adult.

9. As homework, remind participants to write their subjective paragraph based on their observation of a person after the first and second classes. They should not use the person's name.

Guidelines, day 4:

10. Continue discussion of the previous day by suggesting that we can each play the role of admired person at some point in our lives. It is up to us to be the kind of older person who will be a positive inspiration.

11. Group participants in teams of five. Instruct them to read their subjective paragraph to the group. Team members should offer constructive criticism and comments or:

    -- clarity of the description--what phrases best described the person.

    -- purpose of the characterization--is it obviously sarcastic, humorous, critical?

    -- techniques, use of dialogue, action, and revealing details.

    The teacher should circulate from group to group, facilitating but not leading discussion.

Guidelines, day 5:

12. Show eight slides or magazine pictures of both old and young people. The slides should show older people who look attractive and energetic as well as some who look depressed and pathetic. The same should be true for the young people. Ask participants to note observations/reactions to the people in several ways:

    -- objective details

    -- subjective view

    -- comparison to an object such as a flower, animal, game, TV shows, with a one-sentence explanation. (See Activity 5, 21.)

13. Show the slides again, this time with discussion of each one. Responses will suggest that individuals vary, regardless of age. Participants will see that older people are individuals and that it is up to each person to shape the kind of character that she/he will be in old age. Quote an old saying, "What I am I am fast becoming."

Guidelines, day 6:

14. Introduce the filmstrips with tapes, "How Would You Like To Be Old?," by asking what the title could mean. Screen the filmstrips.

15. After showing the film, discuss the title again. Although the title seems to be asking a simple question, after viewing it should become obvious that the emphasis is on the word "how" and thus the filmstrip deals with the idea of choice through showing contrasting attitudes toward aging.

16. Distribute Handout #7-1, the words to the song, "Hello in There," and discuss them, as well as the various people on the filmstrip.

17. Randomly distribute copies of the ten poems, so that each participant gets two. As homework, they should read the poems carefully, noting these areas of focus:

    -- contrasting attitudes toward aging
    -- stereotypes
    -- strong imagery
    -- tone
    -- structure

Guidelines, day 7:

18. Discuss participant reactions to the poems, focusing on their answers to areas of focus. Summarize discussion, making the following points:

    -- Pick out positive attitudes toward aging, portrayals of strong individuals.

    -- Show what poetic devices (structure, imagery, tone) lead to these conclusions.

19. Introduce dialogue as an effective technique in characterization. As homework, participants, in pairs (if possible, but if not, alone) should record actual conversations. If they choose to observe conversations of older persons, ask them to note any characteristics attributable to age. Conversely, they may find that age is not a distinguishing factor.

Guidelines, day 8:

20. Participants, in pairs, read their dialogues aloud. After each is read, the "audience" tries to identify characteristics of the speakers. Go through as many as possible, while leaving time for 21. below.

21. Point out that one purpose of dialogue is to provide clues to characterization, as well as advance the story. Commend participants on particularly successful dialogues.

Guidelines, day 9:

22. Introduce monologue as another effective characterization device. Read, aloud, a few examples of interior monologue, one person thinking, and dramatic monologue, a person speaking to an audience. (See Materials needed, above.) Save the longest for last. Before reading it, ask for participant volunteers to speak in the voice of one of these characters for three minutes:

    -- Jonathan MacEntee, age 65, telling his wife about his last day at work as an inspector at American Optical Company

    -- Constance Jones, age 75, telling her bridge club partners about the wedding of her granddaughter at the Sheraton Hotel

    -- Paula Modano, age 18, telling her friends about her first job at Burger King

    While they are preparing, read the last example.

23. The participants should deliver the three monologues without interruption or comment from the teacher or class.

24. Afterward, the class can comment on how much they learned about each character from the monologues. Any stereotypes used should be identified and discussed.

25. As homework, they should begin to write their formal assignment, a complete characterization, including physical description, dialogue and monologue. They may choose to combine or use singly an objective, subjective, or humorous approach, but should be prepared to defend their choice. Survey the participants individually, encouraging them to do a characterization of an older person.

Guidelines, day 10:

26. Participants continue working on their characterizations in class. The time can be used in a number of ways. Participants may want to "try out" their dialogue or monologue on other participants, get feedback from the teacher, or just work on their own.

27. As homework, participants complete their characterizations.

Guidelines, day 11:

28. Collect characterizations, promising feedback on day 12.

29. Screen the film, "Ruth Stout's Garden," a delightful example of individualism in an older person.

30. Remind participants that their notes on their second reading selection are due in four classes (day 3, Activity 8).

Guidelines, day 12:

31. Provide feedback on their characterizations. Stress effective techniques and progress throughout the activity. Commend participants on how much they have learned from each other and about their own strengths.

Handout #7-1: Lyrics of "Hello In There"

Excerpts from this song are used in "How Would You Like To Be Old?". The entire lyrics are reprinted here for your convenience.

We had an apartment in the city, me and Loretta liked living there.
It'd been years since the kids had grown, a life of their own and left us alone.
John and Linda live in Omaha, and Joe is somewhere on the road.
We lost Davy in the Korean war, and I still don't know what for, don't matter anymore.

Ya know that old trees just grow stronger, and old rivers grow wilder ev'ry day.
Old people just grow lonesome waiting for someone to say, "Hello in there, hello."

Me and Loretta, we don't talk much more, she sits and stares thru the back door screen.
And all the news just repeats itself like some forgotten dream that we've both seen.
Someday I'll go and call up Rudy, we worked together at the factory.
But what could I say if he asks, "What's new?" Nothing, what's with you? Nothing much to do.

So if you're walking down the street sometime and spot some hollow ancient eyes, please don't just pass 'em by and stare as if you didn't care, say, "Hello in there, hello."

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ACTIVITY 8: NARRATION

Overview:

Two generations of participants explore narrative writing together. They collaborate on a poem about childhood. They critique each other's journal assignments relating to their past experiences. Older participants serve as an expert panel. Then participants share narratives about themselves ten years from now and at eighty. The activity concludes with evaluation of the entire four activities, their progress in creative writing, and the value of intergenerational participation.

Objectives:

At the conclusion of this activity, participants will be able to:

1. Write, in narrative form, about their past and future.
2. Show awareness that one's own experiences afford a wealth of subjects on which to write.
3. Benefit from constructive peer criticism.
4. Respect the experience and writing skills of writers of all ages.

Materials needed:

For each participant:

a. Handout #8-1: A Rosy Future with ZPG?

b. Handout #8-2: Evaluation (Activities 5-8)

c. Journal

For the teacher:

a. Examples of narration (see next section)

Advance preparation:

Duplicate copies of Handouts #8-1 (day 4) and #8-2 (day 6) for each participant.

Locate and choose examples of narration in different styles, using Moffett, James and Kenneth R. McElheny, *Points of View*, New York: New American Library, 1966, or your own favorites. (day 3)

Estimated teaching time:

6 class periods

Guidelines, day 1:

1. Introduce narration, the focus of the next six classes, by writing this sentence on the board: "The only thing high school students should write about is their own past." Discussion should bring out these points:

   -- Although this seems a bit limiting, it is certainly true that one's own experiences afford a wealth of subjects on which to write. In the process of writing about them one can bring them into focus and interpret them.

   -- In people of all ages, there is a strong desire to review and order one's past.

   -- "Past" includes all experiences, including those of this class.

2. Ask older participants to comment on this quote from Carlson:

   "One of the pluses of old age is the opportunity to perceive one's life as a whole. In old age we have at last the experience and the leisure to think about our life as a whole. And the necessity to think so of it, because how can we accept the fact of having grown old, of having already spent most of the coin dealt out to us, with nothing to show for it except a life that has been an assortment of bits and pieces instead of a meaningful whole."

   -- (Carlson, *Op. Cit.*)

   Do they agree with this depressing statement? Can they see a "meaningful whole?" Would writing about their past help put events in perspective?

3. The first group activity is a collaborative poem on childhood. Each participant should be instructed to:

   Think of the place you grew up in. Think of something you remember about the place. Something about the house--your bedroom. Say something about colors and sounds and the way things felt. Use specific details. Write one line.
   (Activity based on: Koch, Kenneth. *I Never Told Anybody.* New York: Random House, 1977.)

4. Collect the lines. With participants, arrange them in a sequence and read them as a poem.

5. Discuss the result. Does it reveal differences in memory between young and old? It may show that an older person's long-term memory can be very sharp. High school students may be surprised that an older person can remember his/her earlier years so clearly. Do older and younger people remember the same kinds of things? Emphasize lack of stereotypes and the feeling of shared experience.

6. As homework, assign these journal entries: Questions of the Past

   -- Who was your best friend in first grade?

   -- Who first disillusioned you?

   -- Who was your idol when you were ten?

   -- Describe a typical after-school day when you were in fourth grade.

   Participants should be prepared to share one answer with the class.

   Remind participants that notes on the second reading are due at the start of day 3.

Guidelines, day 2:

7. Participants in small groups of four read each other one of their responses to the "Questions from the Past." Instruct them to keep comments positive and to look for possible subjects for later writing.

8. For the last twenty minutes of the class, participants should do the following journal entry: Write a stream of consciousness on the topic, "Childhood Ramblings."

9. For homework, assign an additional twenty minutes on the same topic. Explain that the purpose of these exercises is to stir up subjects for writing and to build a sense of caring for that person in the past that one once was. A teenager, who can remember himself as a child of six, can gain a feeling of detachment which may allow him to better project himself as a man of sixty. Participants can see that what they are they are fast becoming.

Guidelines, day 3:

10. Participants hand in notes on second reading.

11. Ask for participant volunteers to read aloud brief literary narratives. Point out stylistic strengths and differences.

12. Make three formal assignments (one and a half to two page papers), to be completed during this class and as homework:

    -- A childhood incident (told chronologically)

    -- A phase in your life (told in terms of details)

    -- A turning point in your life (told in tone of reflection)

    Tell participants that one should be chosen to discuss in class.

Guidelines, day 4:

13. Form participants into three groups, based on the formal assignment each has chosen to share. Seated in a circle, participants pair up, exchange and read each other's papers. They give each other feedback on the following:

    -- How well they could put themselves in the other's shoes

    -- What they feel is the purpose of the particular excerpt

    -- Whether the experience described is one they've had or is meaningful to them

    -- Suggestions for improvements

14. The three groups each share their benefits from the exercise --what they have learned about narration on their topic and about the participants in their circle.

15. Explain to the entire class that now they will turn their narration skills to the future. Distribute Handout #8-1, "A Rosy Future with ZPG." Explain that it will help them focus on the world in the future. Tell them to read it, then, as homework, teenage participants do a journal entry describing themselves ten years into the future. Older participants should prepare to serve as a "panel of experts" on how earlier experiences affect decisions later in life.

Guidelines, day 5:

16. Seat older participants as a panel at the front of the room. Ask each to comment on the following quotation, then open up for questions from the "audience."

As adults, in reviewing the past we "come to understand our parents in the light of how much we ourselves misunderstood our own children. Thus the pattern comes to include the whole sweep of our generational life."

-- Carlson, *Op. Cit.*

17. Repeat this process for these two questions:

"Knowingly or not we prepare a given old age for ourselves at the beginning of our life: chance and particularly biological chance may distort it; but insofar as it depends upon the individual, he has defined his old age by his way of life."

-- de Beauvoir, Simone, *Coming of Age*

"There is only one solution if old age is not to be an absurd parody of our former life, and that is to go on pursuing ends that give our existence a meaning."

-- de Beauvoir, Simone, *Ibid.*

18. As homework, all participants should complete a journal entry describing themselves at eighty.

Guidelines, day 6:

19. Begin the class with this quote from Carlson *(op. cit.): "The need to assess the past and to some extent relive it is an important part of growing old."*

    Ask participants if this applies as well to teenagers growing older.

20. Ask younger participants to bring out the differences in the way they feel about the two projections, ten years from now and at age eighty. Have their feelings about who they will be at eighty become more formed, negative, or positive? What "clues" did they get from working with older participants?

21. Ask older participants to comment on their projections for life at eighty. What were the benefits or problems they encountered as participants in a class with high school students?

22. Ask a mixed group of older and younger participants whether their writing skills have improved.

23. Distribute Handout #8-2, Evaluation. Participants should complete the evaluations individually, without verbal comment.

24. End the class by thanking all participants for their contributions. Commend them on their areas of greatest growth, creativity, and team work. Briefly give your evaluation of the intergenerational activity, with final evaluation pending review of their evaluations. Conclude that, in addition, a body of participant writing--by two generations of "students" --is itself the best measure of the success of the course.

Handout #8-1: A Rosy Future with ZPG?

The main reason that people now have a period of "retirement from parenthood" is that families are having fewer children. If the present trend in birthrate continues, we will soon have a situation of population stability known as "zero population growth" or "ZPG." Roul Tunley is one of a number of optimists. He claims, "Our lives are becoming better as we experience the most rapid birthrate decline in U.S. history."

> *For the first time in history, American women are producing babies at the rate of only 1.9 per family. This represents one of the most arresting turnabouts in population annals. As late as 1961, we were producing children at the rate of 3.6 per family, thus creating the century's biggest baby boom. The dramatic plunge has brought America closer to a Utopian goal: zero population growth--the "break-even" point of 2.1 children per family at which births balance deaths, and the population remains stationary. Because of the baby boom when our soldiers came home from World War II, with the resultant large number of women of childbearing age today, ZPG will still be a long time coming. But, at the current birthrate and level of immigration, America should reach a population plateau sometime in the first half of the 21st century...*
>
> *Obviously, our road to ZPG is not without bumps, especially for industries that have catered to the baby boom. Gerber Products, for instance, which used to advertise 'Babies Are Our Business--Our Only Business,' has found it necessary to branch out into such fields as clothing and insurance. But on balance, advantages for all of us far outweigh disadvantages. Some benefits are beginning to show up now. We don't have to wait two generations, until we finally reach a stable population, to see what life will be like for Americans under ZPG.*

Take an area that has already felt the impact of a declining birthrate--hospitals. I recently visited Washington's D.C. General Hospital, which has had one of the biggest declines anywhere in maternity patients. In 1961, the hospital delivered 6873 babies. Last year, the number was down to 2842.

'We look upon a lower birthrate as an opportunity, not a cause for alarm,' department head Dr. Frank Bepko says. 'We concentrate on giving quality service." Maternity patients now stay four days, instead of twenty-four hours as they did at the height of the baby boom. And with fewer mothers to look after, nursing and other treatment so improved last year that the hospital suffered not a single maternity mortality. (It had previously averaged four deaths a year.) Dr. Bepko turned one empty ward into an in-patient cancer clinic, another into a center for natal research. Other unused space is being converted into a walk-in clinic for Pap tests, breast-screening, and other cancer-prevention services.

All over the country, there have been similar substantial savings and improved medical services because of fewer births. Typical is Cincinnati, Ohio, where the number of hospitals with obstetrical departments has been reduced from eleven to six. As a result, the City has saved $8 million in new hospital construction.

The birth dearth has also had a strong impact on our educational system, with both beneficial and negative results. With two million fewer children of elementary school age now than a decade ago, some lower grade classrooms are empty, and an estimated 130,000 school teachers are out of work. But a declining enrollment also has its advantages. Consider the experience of Somerset School in Chevy Chase, Maryland, which was jammed with 594 pupils. Today, it has 397. Says principal Sylvia Cohen, 'With fewer pupils, we now have five empty classrooms to devote entirely to special activities. One room is used for an art center, another for music, still another for Head Start. Two are for children with learning difficulties.' More individual teaching is also possible, since the student-to-instructor ratio is reduced.

Another area where ZPG promises a rosy future is economics. Without exception, those nations nearest ZPG have the greatest prosperity. 'A growing population may mean larger markets, but a stationary population almost always means richer ones,' says Frederick S. Jaffe, of Planned Parenthood. Indeed, it is now estimated that the average American family's annual income at the end of this century will be $21,000, instead of the present $12,000 (in terms of current purchasing power). And with fewer children, each family will be able to spend more on education, travel, second homes, recreation and other things.

School taxes should also benefit from ZPG. According to population expert Ben J. Wattenberg, we are entering a favorable period during which a large crop of "tax-eaters" (students from the baby boom) are graduating into a large crop of taxpayers. 'There will be an increasing number of people available to pay taxes for a decreasing number of schoolchildren,' he predicts.

Under ZPG, of course, the population will get older. Eventually, the median age will be thirty-seven, not twenty-eight as it is now. In general, this should be an asset. For it is expected that the combination of age and experience, plus the better education resulting from smaller families, will lead to a higher productivity, shorter hours and greater job stability. People will demand, and get, better social legislation--retirement benefits, pensions, improved health-delivery services, etc. Moreover, since over half of those arrested are under twenty-five years of age, many people feel that crime rates should go down. Cities will be easier to live in and more attractive to a growing middle class. Automobile accidents should fall off with a more mature population at the wheel.

The advantages of ZPG are beginning to be so apparent, in fact, that many people want to bring it about a lot sooner than it will arrive at the present birthrate. But most responsible demographers feel that, for the United States at least, a policy of gradually levelling off the population is far preferable to an abrupt drop. And the Presidential Commission established in 1969 to examine the growth of our population called for a government policy to gradually slow and eventually halt U.S. population growth.

Happily--according to the latest Census Bureau figures--we are doing just that. We are headed in precisely the right direction for at least one national goal. But, as people who favor a reduced population growth never tire of pointing out, when you're on the road to ZPG the important thing is to keep up the momentum. Never speed up and never slow down. Otherwise, the journey may get rough.

Source, italic portion: Tunley, Roul. "Countdown to Zero Population Growth," *The Reader's Digest,* June 1974, pp. 163-166.

Handout #8-2: Evaluation

This series of activities has been an experiment in creative writing, and in classes for younger and older "students." Please complete this evaluation carefully. We want to do even better next time around.

A. WAYS I GREW OR CHANGED

(Please rate each category according to the following scale, then write a comment in each category).

HOW I CHANGED:

0 = not at all, 1 = a little, 2 = some, 3 = a lot, 4 = very much

1. Writing Skills

   a. Description _____

   b. Characterization _____

   c. Narration _____

2. Creativity _____

3. Insights into my past _____

4. Insights into my future _____

5. Benefitting from criticism or feedback on my work _____

6. Critiquing others' work _____

7. Working with same-age peers _____

8. Working with people older/younger (underline one) than myself _____

B. I FOUND I HAD A LOT IN COMMON WITH ...

C. I NOW FEEL THAT GROWING OLDER MEANS ...

1.

2.

3.

D. ACTIVITIES I PARTICULARLY LIKED

E. ACTIVITIES I DISLIKED AND HOW I WOULD CHANGE OR ELIMINATE THEM

F. OVERALL COMMENT

ACTIVITIES 9-13: CHANGING ATTITUDES TOWARD AGING

ACTIVITY 9: SHORT STORY: ANALYSIS

Overview:

Students read a short story about an early incident in the life of William Douglas, Harriet Tubman, or Theodore Roosevelt. Discussion following focuses on the individual's positive attitudes that helped him/her overcome obstacles and influenced the rest of his/her life.

Objectives:

At the conclusion of this activity, students will be able to:

1. Define the problem faced by the individual.
2. Extract particular character traits and influences on the protagonist's life.
3. Discuss decisions made.
4. Make inferences about the individual's values and goals.

Materials needed:

For each student, one of the following stories:

Heyliger, William. "The Fighting Soul," in *The Study of Literature,* Boston: Ginn, 1970, pp. 436-441.

Douglas, William O. "To the Mountains," in *Discovering Literature,* Boston: Houghton Mifflin, 1968, pp. 91-95.

Hughes, Langston. "Harriet Tubman: The Moses of Her People," in *Exploring Literature,* Boston: Houghton Mifflin, 1968, pp. 191-197.

Note: Other stories can be found for this activity. They should document the early struggles of a famous person and give hints concerning people or events influencing his or her life. Character traits and decisions should be clear, so that the values of the individual can be inferred.

Advance preparation:

Read all three stories, choosing the one most likely to appeal to your class. Preview the chosen story to assess need for introducing new vocabulary. Prepare background information on the story's protagonist. Duplicate copies of the story for each student.

Estimated teaching time:

1-1/2 class periods

Guidelines, day 1:

1. Introduce activity by asking students what they might learn from a short story about the life of a famous person. List their answers. List should include who he/she is, what he/she did, but also clues to values and goals.

2. As an introduction, give students a brief description of the achievements of the person. Ask if anyone in the class knows anything else about this person, such as an anecdote or achievement. Explain that this story shows a struggle that occurred early in life.

3. Begin by reading orally in order to explain any background that may be pertinent. Then ask students to continue reading silently. Tell them to look for dominant character traits that helped the character overcome obstacles.

Guidelines, day 2:

4. Discuss the story. The teacher-led discussion should include the following points:

   a. Problems faced.

      What problems were faced by the individual? What caused these problems? Why were they important to him/her?

   b. Influences.

      Describe the individual's physical characteristics. Were they important factors? In what way? Where did the individual live? Did the setting make a difference to the individual or to what happened to him/her? Did the individual's family exert any strong influences? Explain. Were there any other influences on his/her life?

c. Decisions.

What decision was made by this character? Did anything happen that precipitated the decision? What resulted from the decision? What other choices might he/she have made? What might have happened then?

d. Qualities.

Discuss the particular qualities that helped the individual make the decision. Was he/she independent, strong, kind, brave, persistent, curious, loyal?

e. Values and goals.

What did this person "prize" most? Point out that something people prize is a value. What did he/she want out of life? What were his/her goals?

5. Ask whether the story showed how decisions made affected this person's entire life. Bring out examples to show that they did have an impact. If students draw parallels to their own lives, hold a short discussion on the topic.

6. If you are following with Activity 10, tell students that they will pursue the topic of decision making further in the next activity, using three contrasting poems.

ACTIVITY 10: POEMS: COMPARE AND CONTRAST

Overview:

Students read, discuss, and react to three poems, analyze their symbolism, and compare and contrast decisions each reflects.

Objectives:

At the conclusion of this activity, students will be able to:

1. Analyze poems for symbolism and speaker's values.
2. Identify alternatives in decision-making.
3. Infer values from decisions.
4. Discuss relative benefits of decisions that affect persons in later life.

Materials needed:

For each student:

a. Handout #10-1: "Tame Duck"

b. Handout #10-2: "Wayfarer" and "The Road Not Taken"

c. Handout #10-3. Decisions

Advance preparation:

Make copies of Handouts #10-1, #10-2, and #10-3 for each student (Day 1).

Estimated teaching time:

1-1/2 class periods

Guidelines, day 1:

1. Explain to students that for the next 1-1/2 classes they will be examining three poems in which decisions were made. In small groups they will explore the poems and, using a discussion guide, reach conclusions about the poems. They will share their conclusions with the entire class.

2. Ask students to sit in teams of two. Distribute copies of Handouts #10-1, #10-2, and #10-3 to each student. Ask students to take turns, using this process:

   -- Read the poem aloud.

   -- Discuss the meaning of the poem in general.

   -- Agree on answers to the specific questions about the poem.

3. Circulate around the groups and help with discussions. Keep notes of varying responses and points to stress in the class discussion.

Guidelines, day 2:

4. Students, in the same pairs as day 1, complete discussion of the three poems.

5. Allow time (at least 15 minutes) for a class discussion in which differences of opinion are discussed, relating to the first three sections of Handout #10-3.

6. In an individual writing assignment, ask students to respond to the fourth section, "Comparison." (If necessary, students can complete writing assignment as homework, or you may allow an extra class day.)

Guidelines, day 3 (optional, if you do not go on to Activity 11):

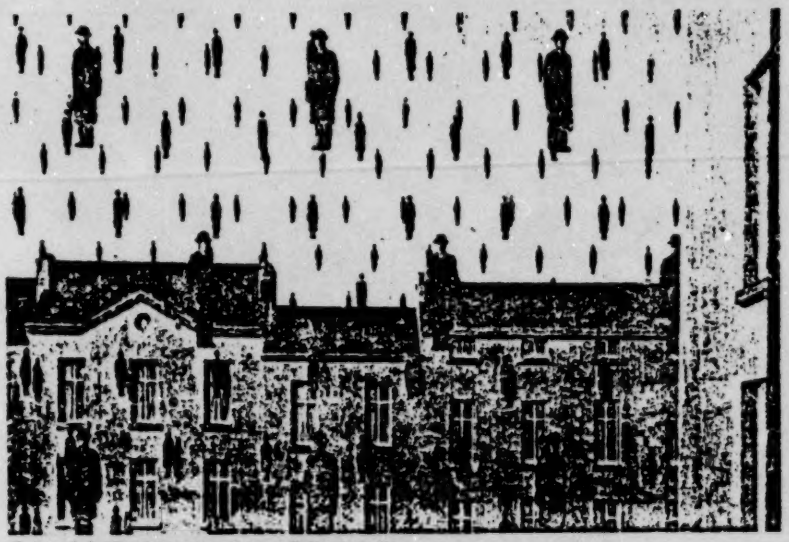
7. Ask students for examples of older people they know, such as grandparents, who have made major decisions early in life. How did these decisions reflect their values? How did they affect their later life?

8. From the "Comparison" discussion and student examples, summarize the kinds of values students admire.

HANDOUT #10-1

Tame Duck

Kenneth C. Kaufman



Golconda by René Magritte—Private Collection, Texas

There are three tame ducks in our backyard,
Dabbling in mud and trying hard
To get their share and maybe more
Of the overflowing barnyard store,
Satisfied with the task they're at
Of eating and sleeping and getting fat.
But whenever the free wild ducks go by
In a long line streaming down the sky,
They cock a quizzical puzzled eye
And flap their wings and try to fly.

I think my soul is a tame old duck
Dabbling around in barnyard muck,
Fat and lazy, with useless wings,
But sometimes when the North wind sings
And the wild ones hurtle overhead,
It remembers something lost and dead,
And cocks a wary, bewildered eye
And makes a feeble attempt to fly.
It's fairly content with the state it's in,
But it isn't the duck it might have been.

Source: Kaufman, Kenneth C., in *Conflict*, New York: Holt, Rinehart and Winston, 1969, pp. 48-49.

Handout #10-2

THE WAYFARER[1]

The wayfarer,
Perceiving the pathway to truth,
Was struck with astonishment.
It was thickly grown with weeds.
"Ha," he said,
"I see that no one has passed here
In a long time."
Later he saw that each weed
Was a singular knife.
"Well," he mumbled at last,
"Doubtless there are other roads."

-- Stephen Crane

THE ROAD NOT TAKEN[2]

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I--
I took the one less traveled by,
And that has made all the difference.

-- Robert Frost

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[1]Source: Crane, Stephen in *Cavalcade of Poems*. New York: Scholastic Book Services, 1965, p. 93.

[2]Source: Frost, Robert in *Sightlines*. Moore, Flanigan, Brooks, Editors. New York: Holt, Rinehart and Winston, 1969, p. 160.

Handout #10-3: Decisions

"TAME DUCK" BY KENNETH C. KAUFMAN

1. What do the tame ducks look like? What are they doing?

2. Why can't they fly? Why do they try to fly when the wild ducks go by? When do wild ducks fly by?

3. Explain the metaphor in the line, "I think my soul is a tame old duck" (line 11). Compare the lives of tame and wild ducks. What does this person value?

4. What does it mean when the tame duck remembers something "lost and dead" (line 16)?

5. Explain the last two lines. What does this poem tell us about the decisions people make early in life?

"THE WAYFARER" BY STEPHEN CRANE

1. Define a wayfarer.

2. What path is he/she considering? Why is he/she surprised? Explain what the path symbolizes.

3. What could the knife-like weeds symbolize?

4. What is the speaker's decision, and what does it tell us about his/her character? What does the wayfarer value?

"THE ROAD NOT TAKEN" BY ROBERT FROST

1. What is the time and place of the poem? Who is speaking and what is he doing? Prove your answers with specific phrases.

2. How do the two paths differ? What do they represent?

3. What does the traveler's decision tell us about him/her as a person? What does the traveler value?

4. Why will the traveler be telling this with a sigh in the future?

COMPARISON

Compare the speakers in the three poems through the choices they made. (I.e., what does each choice tell you about the person?) Which do you admire the most? Why? Support your statements with specific examples from the poems.

ACTIVITY 11: POSTERS: VALUE CLARIFICATION

Overview:

Use of two posters stimulates discussion of goals and values at different ages. Students chart personal goals and values and generalize concerning the universality of goals and values and how theirs may change during their lifetimes.

Objectives:

At the conclusion of this activity, students will be able to:

1. List some universal goals.
2. Chart five personal goals for different stages in life and list values and personal qualities necessary to achieve their choices.
3. Formulate some generalizations about values.

Materials needed:

Poster #3 and #4, Smutney, Joan F., *Writing Through Posters*. Niles, IL: Argus Communications, 7440 Natchez Ave., Niles, IL 60648, 1979. Note: Other posters depicting striving toward goals can be substituted, with appropriate modifications of the questions asked.

Advance preparation:

Obtain the posters.

Estimated teaching time:

2 class periods

Guidelines, day 1:

1. Display Poster #3, "Where you come from is not nearly as important as where you are going," (shows mountain climbers setting out from camp). Ask students to study the poster silently and then to formulate one good sentence that tells what is going on in the picture. Write their answers on the board.

2. Lead a class discussion through the following questions:

   a. What have the mountaineers left behind? What might the tents represent? (comfort, security, safety)

   b. Where do they seem to be heading? What dangers might be in store for them? Would they still go if they knew what was ahead? Why? (Bring out values.)

   c. (If this activity follows Activity 10, ask:) Do you see any relationships to the poems, "The Wayfarer" and "Tame Duck?" (Taking the easy way compared to one involving risk.)

   d. Do you think the goal is more important than where you come from? Why?

   e. Name one goal you think would be worth striving for. Brainstorm common goals that people all over the world may have. List them on the board. (An exciting life, a good job, a nice family, friends, wealth, independence, security.)

3. Display Poster #4, "If it is to be, it is up to me," (shows mountain climber scaling rock). Discuss the following:

   a. Describe what is going on in the picture.

   b. What is the man's goal?

   c. Explain what the picture has to do with the message.

   d. What does the man's goal tell us about what he values? (independence, strength, courage)

4. Assign homework, giving out Handout #11-1. Students should make a list of five goals they wish to attain. The first goal should be at about eighteen years old, the second goal in their twenties, the third in their forties, the fourth goal in their fifties, and the last goal in their seventies. For each goal, they should list two or three values or qualities that would help them reach their goal. Some of the values may be the same for different goals.

   Optional: You may want to begin this in class and guide students through the first goal.

Guidelines, day 2:

5. Discuss their results in general. Suggested questions are:

   a. For which years was it the most difficult to establish goals? Why do you think so?

   b. Were any of your goals dependent on other goals?

   c. When do you think it is important to start thinking about goals?

   d. Do you think some of these goals might change? Why?

   e. How did your goals or values change as you imagined yourself older?

6. Ask students to list on a piece of paper the five most important values or qualities they think would lead to their goals. They should not put their names on the papers. The values should be numbered in rank order, with the most important as #1.

7. Collect papers and select five at random. Ask students to list the top three values from each on the board.

8. Ask students if they can make any generalizations about the sample. The lists may differ or they may have some common elements. Some lists may have the same values but in a different order. List the generalizations on the board. (Expect such answers as money, security, love, education, happy family, good job, health.) One valid conclusion is that values are a very individual matter but that some values are universal.

Handout #11-1: Personal Goals

Instructions: Think carefully about each goal, then about the values or qualities you need to have to reach that goal. You will use this information for class discussion, but it is private. You will not be asked to turn it in.

AGE	GOAL	VALUES OR QUALITIES
About 18		• • •
20's		• • •
40's		• • •
50's		• • •
70's		• • •

ACTIVITY 12: RESEARCH: FAMOUS PERSON'S ACHIEVEMENTS

Overview:

Students research the life of a famous older person, looking at various stages in his/her life and some of the events, traits and values contributing to key achievements. Students share their research information in groups. Commonalities are identified and discussed. The culminating activity is a personal essay on how each student will achieve success.

Objectives:

At the conclusion of this activity, students will be able to:

1. List achievements of many older persons.
2. Recognize that goals are sought throughout life.
3. Discuss the importance of values and character traits in overcoming obstacles.
4. Write a personal essay applying information gained from the unit to themselves.

Materials needed:

For each student:

a. Handout #12-1: Famous People

b. Handout #12-2: Timeline

c. Handout #12-3: Relationships

Advance preparation:

Make arrangements to use the library on days 1, 2, and 3. Make copies of Handouts #12-1 (day 1), and #12-2 and #12-3 (day 2) for each student. Make extra copies of Handout #12-3 for group readers (day 4).

Estimated teaching time:

6 class periods

Guidelines, day 1:

1. Distribute Handout #12-1, "Famous People." Explain to students that they will have approximately thirty minutes to look up and note the major field for which each person is famous. They may work in groups of two or three.

2. Each student should also note three famous persons he/she may wish to research.

3. Have students identify their research subject. Each student should research a different person.

4. If time allows, students can begin checking the card catalogue and *Reader's Guide to Periodical Literature* for sources on their research subject.

Guidelines, days 2 and 3:

5. Distribute Handouts #12-2, "Timeline," and #12-3, "Relationships." These sheets will be used for taking notes on their research subject. Answer any questions on completion of the Handouts. Two class days plus homework time should be allotted to complete the assignment. If available, several sources should be pursued, including biographies, magazine articles and encyclopedias. Be available during these classes to assist students with research problems.

6. As homework on day 3, students should prepare a silhouette symbol that represents the field of achievement of the person researched. (For example, a palette could represent a painter, masks an actor/actress, or an open book a writer.) The symbol can be cut from colored 9 x 12 construction paper. On the symbol, students should print neatly the name of the person in bold letters. Beneath the name, list his/her significant achievements in later life. Explain that these will be used in group presentations and later as a bulletin board display.

Guidelines, day 4:

7. Ask students to sit in groups of four or five. They should share the results of their research, using the information they have collected on Handouts #12-2 and #12-3.

8. Each group should appoint a recorder. Give each recorder a blank Handout #12-3 on which to list commonalities in these areas: character traits, values, obstacles faced, goals, amount of achievement in later years. The recorder should list all famous persons studied by the group members. The group should seek a consensus on the question, is there one single factor you find that helped all of your famous people? Direct the group to use the list to formulate a short report, three to five minutes in length. A spokesperson should be chosen to give it to the class. The groups should use their list of commonalities to prepare the report on their findings as a group. Reports should begin with each group member introducing the person researched by identifying the person, displaying his/her silhouette symbol, explaining it briefly if necessary, and reading their person's achievements in later life. Then, one person from the group should present the report on commonalities observed, and concensus, or not, on a single factor that helped all of their people. (Silhouette symbols can later be displayed on a bulletin board.)

9. Spokespersons deliver the reports. As the reports are given, the teacher may wish to take notes on commonalities, using one column for each area. If time allows, the teacher may use the notes to sum up results at the end of class. If there is not enough time, summation can start day 5.

Guidelines, day 5:

10. Explain that having studied accomplishments of famous persons, it is helpful to apply insights to personal goals. (If students have also done Activity 11, ask them to review their personal goals.)

11. After reviewing their own list of goals and values (if Activity 11 was done) and those of famous persons researched assign each student to write an essay in which he/she discusses what kind of a famous, or not so famous, person he/she would like to become. Think about various stages in life. What measures will it take to achieve this? The assignment can be done in class or as homework.

Guidelines, day 6:

12. When you have had time to review their responses, give students generalized feedback on:

    -- types of "fame" they aspire to, how many chose not to be famous

    -- clarity of their descriptions of values and steps to "fame"

    -- their positive feelings about themselves as older successful people.

13. Read them the following quotation, from Dr. Jack Rowe, Chief of Gerontology, Beth Israel Hospital *(Boston Globe,* March 26, 1982, p. 21):

    "We have in our mind a view of what it's like to be old, and it's not a pretty picture. There are myths that old is dying, that old is sick, that old is poor, that old is senile, that old is sexless and hopeless, and helpless, and what we're learning about the elderly in the last couple of decades debunks some of those myths."

14. To close the activity, challenge students to "debunk myths" based on their experiences with older people, or summarize specific student findings.

Handout #12-1: Famous People

ARTISTS/PERFORMERS	WRITERS/SCIENTISTS	BUSINESS PEOPLE/ POLITICIANS
Marian Anderson	Jane Austen	Coco Chanel
Ludwig von Beethoven	George Washington Carver	Winston Churchill
Mary Cassatt	Charles Darwin	Charles de Gaulle
Marc Chagall	Thomas A. Edison	Justice William O. Douglas
Charles Chaplin	Sigmund Freud	Frederick Douglass
Bette Davis	Robert Frost	Benjamin Franklin
Agnes de Mille	Victor Hugo	Mahatma Gandhi
Duke Ellington	Henrik Ibsen	Thomas Jefferson
Martha Graham	Helen Keller	Jomo Kenyatta
Helen Hayes	Margaret Mead	Mao Tse-Tung
Kathryn Hepburn	Jean Piaget	Golda Meir
Bob Hope	Bertrand Russell	Helena Rubenstein
Franz Liszt	Albert Schweitzer	Margaret Chase Smith
Michelangelo	George Bernard Shaw	Harry S. Truman
Claude Monet	Booker T. Washington	
Grandma (Anna Maria) Moses		
Pablo Picasso		
Artur Rubenstein		
John Wayne		
Frank Lloyd Wright		

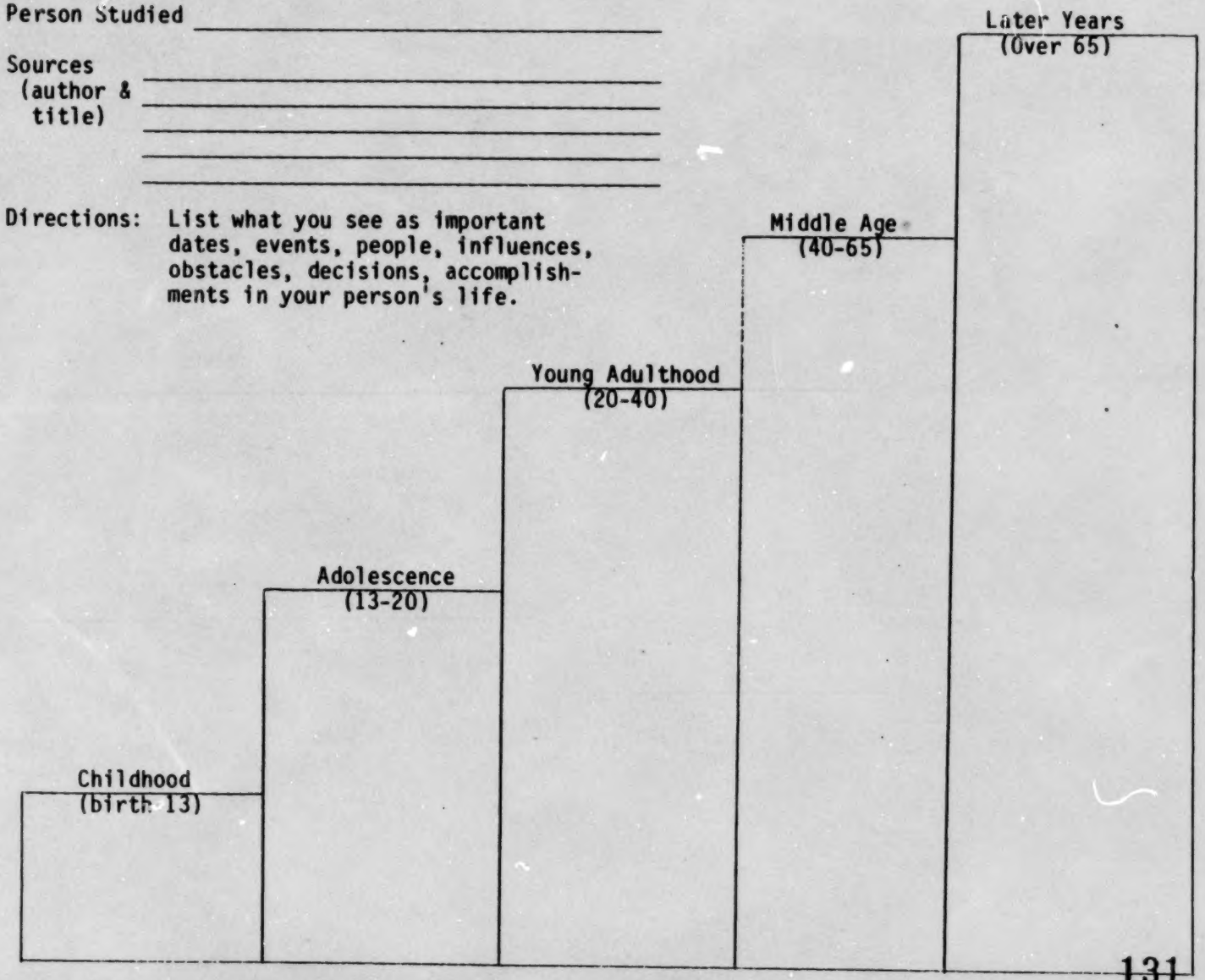
TEACHING AND LEARNING ABOUT AGING
COMMIT SCHOOL, ACTON, MA 01720

Name _____

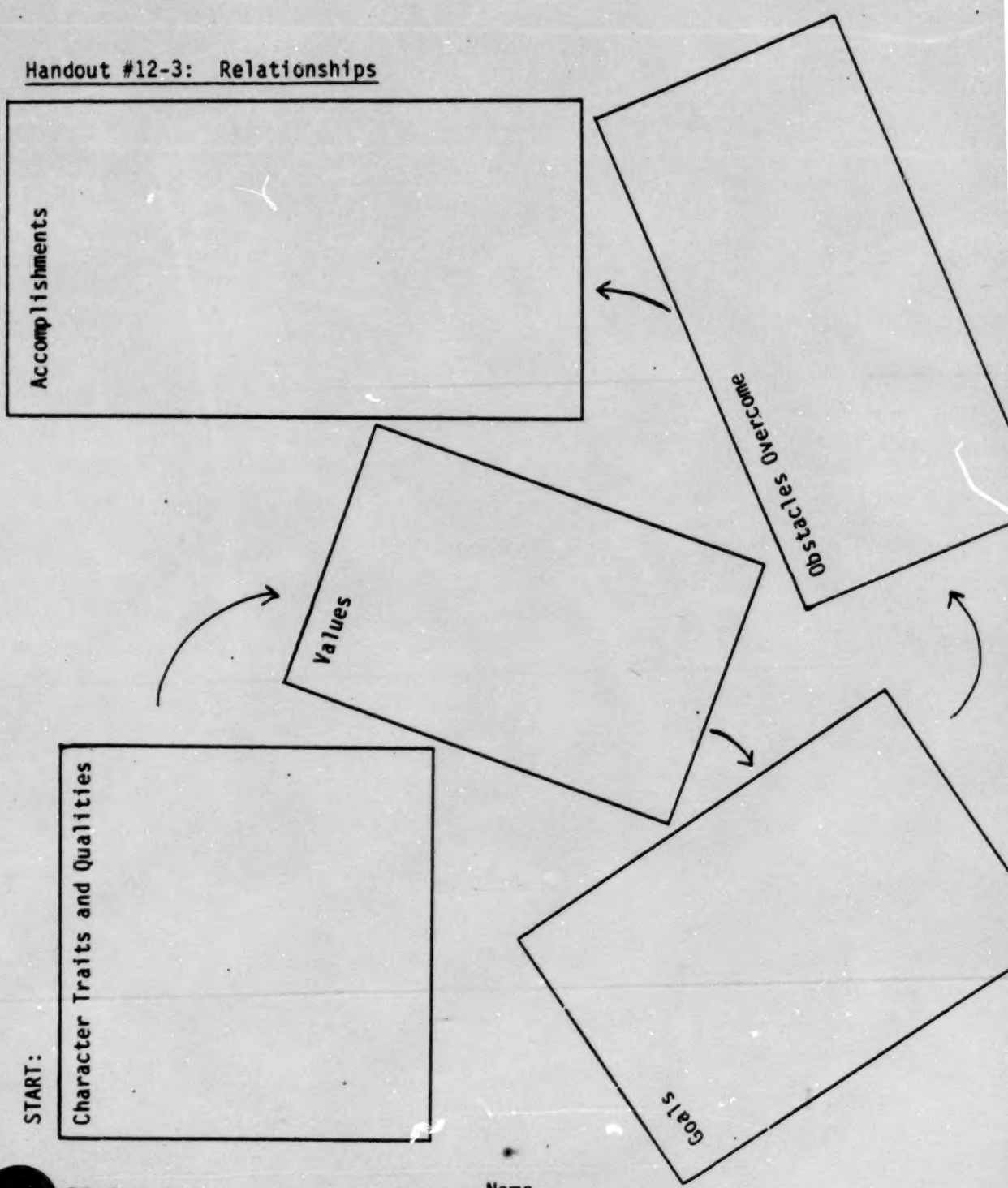
Person Studied _____

Sources (author & title) _____

Directions: List what you see as important dates, events, people, influences, obstacles, decisions, accomplishments in your person's life.



Handout #12-3: Relationships



TEACHING AND LEARNING ABOUT AGING

CONANT SCHOOL, ACTON, MA 01720

Name _____

Person Studied _____

ACTIVITY 13: ART AND WRITING: REPRESENTING PRESENT AND FUTURE SELF

Overview:

Students study techniques used by some famous painters, particularly Van Gogh and Picasso. Using this knowledge and insights gained from entries in a personal journal, they then create a written analysis and visual representation of their present and future selves. The activity subtly helps them think about their aging and concludes the series of activities (9-13) highlighting the importance of decision-making, the necessity of a positive attitude in overcoming obstacles, the influence of values and character traits, and need for goals throughout life.

Objectives:

At the conclusion of this activity, students will be able to:

1. Make inferences about their present and future selves, in written form.
2. Create an abstract visual representation symbolizing their present and future selves.
3. Critique the series of creative arts activities and summarize changes in their attitudes toward aging.

Materials needed:

For each student:

a. Handout #13-1: Present and Future Self

b. Handout #13-2: Self-Portrait

c. Handout #13-3: Feedback, Please

For the teacher:

The following issues of *Art and Man* are important as background information. In addition, it is helpful to consult your school art teacher who may be willing to give some of the art information or who may have other resources. Issues of *Art and Man* are available from:

Scholastic, Inc.
2280 Arbor Boulevard
Dayton, OH 45439

The Teacher Edition (which includes Student Edition) costs $2.75 per copy.

a. Vol. 11, No. 2, November 1980, "The Art of Picasso"

b. Vol. 11, No. 1, October 1980, "Vincent Van Gogh, Working with Color"

Large art posters and/or slides should be chosen for color, line and abstract form. The following examples are *Reinhold Visuals* (Editors: Lidstone, Lewis and Brody) and are available from:

Van Nostrand Reinhold
135 W. 50th Street
New York, NY 10020
(Telephone: 212-265-8700)

The cost is $30.00 per portfolio, $275.00 for set of ten portfolios with Study Guide, $8.95 for Study Guide alone.

a. Portfolio 7, Perception, #8, "Watercolor," 1968, by Milton Glaser.

b. Portfolio 2, Mass, #22, "Chinese Tomb Figure of a Court Lady," T'ang Dynasty 618-907

c. Portfolio 2, Line, #22, "Grande Tête de Femme au Chapeau Orné," 1962, by Pablo Picasso

d. Portfolio 7, Perception, #2, "The Wall of Respect," 1968, photography by Michael Mauney

e. Portfolio 7, Perception, #12, "Roman Mirrors," 1964, photography by Sheldon Brody

f. Portfolio 1, Line, #21, "African Mask"

g. Portfolio 4, Surface, #16, "Helmet Mask from Melanesia"

h. Portfolio 6, Movement, #10, "Traffic Trails," 1968, photograph by Sheldon Brody

i. Portfolio 3, Organization, #12, "Hatos," 1966, by Victor Vasarely

j. Portfolio 2, Mass, #18, "Ultraviolet Cars," 1966, by James Rosenquist

k. Portfolio 4, Surface, #15, "Sunflowers," 1887, by Vincent Van Gogh

Slide projector and screen (if slides used)

Advance preparation:

Obtain above issues of ***Art and Man.***

Art and Man, October 1980, "Using Color" (p. 20) and "Notes About Color" (p. 21) as basis for discussion on how colors portray emotions. As an optional resource, you may want to consult or bring in the school art teacher (day 2). Duplicate *Art and Man*, October 1980, "An Explosion of Color" (pp. 4-5) and "Color Harmonies" (pp. 6-8) for each student.

If slides are being used, set up projector and screen (day 5).

Duplicate copies of Handout #13-1, "Present and Future Self" (day 5) and of Handout #13-2, "Self-Portrait" (day 6).

Estimated teaching time:

6 days

Guidelines, day 1:

1. Tell students that, having examined someone else's life, they are now going to look at their own more closely. They will express feelings about themselves in written and visual forms. They will keep a journal that contains at least five entries. Stress that the number of entries will be checked, but they will be private and not read by anyone else, including the teacher. Journals will be used as the basis for an assignment.

2. Ask students to do their first journal entry. List words like, love, anger, hate, sadness, loneliness, happiness, or fear on the board. They should write freely, for ten minutes non-stop, jotting down whatever comes to mind about that one subject. They should not worry about sentence structure or form; they may use dashes to separate ideas, or simply list ideas. Time them for ten minutes.

3. Students should complete another entry for homework, and one each day thereafter, for three more days. With student contributions, list on the board topics for their other entries: school, death, friends, leisure, health, ambitions, careers, family, daily routines, religion, decisions, and so on.

4. Discuss the fact that, besides journals, other personal writing, like letters, tell us much about the individual. Introduce the class to Vincent Van Gogh, who in his lifetime changed popular thinking about art. Read his letter to Theo (*Art and Man*, October 1980, back of poster). Discuss very briefly his goals, obstacles before him, his mood at the time, and what gave him strength.

Guidelines, day 2:

Note: All day 2 and day 3 references are to *Art and Man*, October 1980.

5. Exhibit the poster "Starry Night." Use excerpts from "The Creation of Starry Night" and "Starry Night: Mystery and Meaning" (back of poster) for a short discussion of the painting.

6. Explain that Van Gogh had very particular ideas about color, which they should note as you read together "The Search for Identity" (pp. 2 and 3). Read with the class, taking time to look at and discuss aspects of the four self-portraits referred to in the article.

7. Conduct discussion of how colors portray emotions (see Advance Preparation suggestions).

Guidelines, day 3:

8. Give each student a copy of "An Explosion of Color" (pp. 4-5) and "Color Harmonies" (pp. 6-8) to read. Discuss the articles, emphasizing ideas from the Teacher's Guide.

9. Ask students to prepare a list for future use of those colors on the color wheel (red, orange, yellow, green, blue, violet) and any other colors they may find personally important, like brown, black, grey, heliotrope. Next to each color they should list an emotion, mood, or thought that the color inspires in them. (Resource people, like counselors or art teachers, can be brought in at the this point if desired to expand ideas about color.)

Guidelines, day 4:

10. Introduce students to Pablo Picasso, who was also a trend-setter. Use articles in *Art and Man*, November 1980, "A World of Little Cubes" (pp. 2-3), and "Into Another Dimension" (pp. 4-5) to facilitate discussion which brings out the ideas of cubism, abstraction, and line to express ideas and emotion.

Guidelnes, day 5:

11. Exhibit large posters of various artists or show selected slides that show non-traditional use of color and line to get across an emotion or thought. They should be selected from present and past. If desired, these selections can be structured to stress examples of various techniques (as, pointillism as an impressionist technique), and in the final assignment students can be encouraged to imitate a particular technique. As you proceed, discuss various paintings with the class. Some questions to use:

    a. What do they see? What is represented? What is the theme of the picture? What ideas are shown?

    b. Why is it different from other paintings they've seen?

    c. Did the artist do anything different with color? What feeling comes across?

    d. Did the artist do anything different with line? What effect does this have?

    (Consultation with an art teacher can be helpful here, or you can bring in a resource person to assist with or present these ideas.) The most important idea that students should come away with is that artists deliberately use color and line to convey both thought and emotion.

12. Distribute Handout #13-1, "Present and Future Self." Explain to students that they have been exploring two ways to show ideas and emotion, i.e., through paintings and through writing. They should look through their journal entries and then follow directions on the worksheet. This writing can be a homework assignment, but some class time may be necessary to help students make inferences from their entries, especially about their future selves.

Guidelines, day 6:

13. Distribute Handout #13-2, Self-Portrait. Go over instructions with the class. Tell students to use their color lists and their "Present and Future Self' write-ups to assist them in their task. Set a reasonable due date (one week should b adequate) for a final copy of the written work and for the self-portrait. Allow ten minutes for students to start planning their self-portrait.

14. Distribute Handout #13-3, Feedback, Please. Explain that this has been an experimental unit and their reactions will help you improve it as well as understand what they feel they have gained from it.

Handout #13-1: Present and Future Self

Read over your journal entries and write a paper to be turned in describing the person that you see there. Quote directly from some of your entries. Use the third person observer point of view, writing about yourself as if you were someone else observing you.

The first part of your paper should start with a general statement about the person you see now. Support it with details about:

- what the person does
- what he/she values
- feelings about self and others
- activities, interests
- moods
- other impressions

The second part of your paper should start with a general statement about your future self in the later years of your life. Support it with details about hopes, dreams, goals, ideals, beliefs, accomplishments, and so forth.

Handout #13-2: Self-Portrait

You will represent your present and future self in a portrait. Look over your Present and Future Self write-up and your color list to start you thinking. Your representation should be abstract, as opposed to realistic. Remember to use what you've learned about color and line to express emotions, mood, thoughts. There is no "right" or "wrong" way to do this assignment. Some ways other students have found include:

- a face with two halves
- present self in foreground and future self in background
- show mood change with change in line, color, mass, intensity, and so forth

You may use one or more of these media:

1. cut paper
2. colored markers
3. crayons or payons
4. water colors

On a separate sheet, explain why you used the colors and lines that you did and give your feelings about the overall impression intended. Staple the explanation behind the self-portrait. Portraits will be displayed and this will guarantee the privacy of your thoughts and allow viewers to react to your visual message.

Handout #13-3: Feedback, Please

The Unit: Please "grade" the unit activities from 1=lousy to 5=super according to how much they helped you clarify your values, goals and self-image.

	1	2	3	4	5
• Short story analysis, for values and goals description	___	___	___	___	___
• Poem study, for choices in life	___	___	___	___	___
• Posters and quotations, for goals and values discussion	___	___	___	___	___
• Research on famous people, for character traits and achievements later in life (timeline and relationships worksheets)	___	___	___	___	___
• Personal journal for recording thoughts and feelings	___	___	___	___	___
• Present-and-future write-up, for self-awareness	___	___	___	___	___
• Self-portrait, for representing feelings as a visual abstraction	___	___	___	___	___

Which activity did you like most? _____
Why?

Which activity did you like least? _____
Why?

What other activities relating to values, goals, aging or self-image would you like to have? Please list and explain.

Changes in You. How do you now feel about your older years (over 65)? Please rate each from 0=not at all to 5=most definitely. Add comments if you wish.

- Optimistic _____
- Uncertain _____
- Pessimistic _____
- Feel current values will continue _____
- Worried _____
- Anxious to grow older _____
- Confident _____
- Clear about values in future _____
- Confused _____
- Fearful of specific problems _____ Specify which:

Complete this sentence: "I am (more, less) optimistic about the future because...

Ideas I used to have about aging that I now realize were stereotypes:

Complete this sentence: "The most important thing I learned in this unit was...

ACTIVITY 14: "FAMILY" PHOTOS: CATALYST FOR CREATIVE EXPRESSION

Overview:

"Family" photos provide generative material for a series of exercises culminating in creative writing. Students collect, select and (optimally) reproduce a series of family photographs. They interview "relatives" to compile a brief history of those pictures. They present the results of the first two steps to the class using slides, prints, or other visual aids. Then, harnessing the feelings, insights, and reactions engendered by the first part, they create a narrative, characterization, dialogue or monologue. The major assumption behind the activity is:

> If we write from what we are, if our source material is discovered self, then through step-by-step exercises we should be able to generate a significant piece of writing based on an expanded and deepened sense of who we are.

Objectives:

At the conclusion of this activity, students will be able to:

1. Locate and compile a series of "family" photographs.
2. Interview "relatives" and/or research "family" history relating to the photographs.
3. Combine the photographs, interviews and research to produce an 8-10 minute oral presentation.
4. Produce a creative writing paper, in the form of a narrative characterization, dialogue or monologue, based on their "family" research.
5. Demonstrate awareness of stereotypes relating to aging by avoiding their use in realistic oral and written assignments.
6. Show appreciation for contributions of elders.
7. Demonstrate awareness of life-cycle and intergenerational continuity.

A. COLLECTING, SELECTING AND ANNOTATING "FAMILY" PHOTOGRAPHS

Materials needed:

For each student:

a. Handout #14-1: Assignment: What Can Old Photos Say?

b. Handout #14-2: Taking Pictures of Pictures (optional)

c. Handout #14-3: Photo Context

For the teacher:

a. Slides, prints or photos from a family album to present as a "model," or commercially-available materials, with background information (see Handout #14-3). Slides are preferable, since they are more easily viewed.

b. Slide projector and screen (if using slides).

Advance preparation:

Prepare slide, print, or photo presentation, or order commercially-available one.

Locate and enlist older volunteers to assist students with copying photographs (day 1, optional).

Set up slide projector and screen (days 1 and 2). Duplicate Handouts #14-1 and #14-2 (day 1).

Duplicate Handout #14-3, ten copies per student (day 2).

Estimated teaching time:

2 class periods

Guidelines, day 1:

1. Show slide presentation, eliciting comments and reactions from students. Avoid background information except for acknowledging the source: reproduced family photos or commercially-reproduced photos.

2. Discuss, if not already mentioned, the value of such a collection.

   Captures history in a very real way, personalizes the past (possibly one's own), shows "roots" and accomplishments or milestones from "family" interrelationships and achievements, background material for social studies and creative writing.

3. Introduce the activity--collecting and selecting photographs of a family, then gathering information into a class presentation. Mention that they will then use the results to do a creative project, but do not explain what that project will be.

4. Distribute Handout #14-1, giving students time to read it over. Give students three options in choice of family:

   a. Their own family (birth or adopted or remarried), preferable because of personal value,

   b. An older friend's or older relative's family, or

   c. A famous family, such as the Kennedys, the Haleys, the Roosevelts, or the Trapp family.

5. Discuss the assignment. Ask students to raise hands to indicate which option they think they will take. Ask students choosing a. or b. if any think they will have difficulty gathering such photographs. If so, those students could complete assignment by shifting to option c., using interesting old photographs of a famous family from magazines or books. Students choosing c. should inform the teacher at the start of the next class concerning the "family" chosen.

6. Tell students that a slide show is a most effective way to present the photos they choose to describe. A less effective alternative is to show prints of the photos that the student has reproduced. Give a copy of Handout #14-2 to each student interested in making slides or prints of the photos. Explain that students unable to make slides or prints, because of lack of equipment or the expense involved, could bring in the photographs themselves, but that this would make a less effective presentation with no permanent product as a result. Offer to introduce students to older volunteers whose hobby is photography.

7. Tell students that the photos should be collected by (deadline, allow a few days at least, one-to-two weeks is recommended depending on interviewing homework assigned).

Guidelines, day 2:

(Note: "day 2" should occur one-to-two weeks after "day 1".)

8. Check with students choosing option c. regarding "family" chosen. Distribute Handout #14-3, Photo Context. Discuss what types of information would be interesting. Answer questions.

9. Ask students what sources of information they could use. For example, students using their own family could use parents, relatives, records or even gravestones. With students' input, make a separate list for a., b., and c. groups.

10. Show some of the selected annotated slides, eliciting more specific guesses from the students: the year the photo was taken, the age of the people, the setting, occasion, unusual features, their personal reactions.

11. After the comments, tell the students the factual information you gathered or were given regarding each photo shown. Compare and contrast the student guesses with the actual information.

12. Using your own presentation as a model, ask students to identify characteristics of a good oral presentation. Encourage them to include their reactions to the pictures as well as summarizing data. Be sure they identify the following:

    -- *Good voice quality (volume, pitch, tone, rate)*

    -- *Natural presentation (posture, gesture, facial expression, eye contact)*

    -- *Content (must use written notes, organized into sections, direction clear, so that listener could easily outline, it should be obvious that the presenter has practiced ahead of time)*

    -- *Interest (use of gestures, visual aids, relevant first to presenter, then to audience--with others working on similar projects, they will be interested, will pick up ideas for their presentations, may even see patterns).*

13. Establish a due date and schedule for the 5-7 minute oral presentations (allow at least a week to gather the information; two weeks maximum). Schedule seven per day, telling sixth and seventh to be ready in case time allows. As an alternative, you may want to schedule students presenting photos (rather than slides) two at a time to two smaller groups, especially if the class is larger than twenty-two students.

B. PRESENTING RESEARCH RESULTS

Materials needed:

For each student:

a. Handout #14-4: Oral Presentation Guidelines

For the presenters:

a. Slide projector and screen

b. Other audio-visual equipment as needed

Advance preparation:

Duplicate Handout #14-4, Oral Presentation Guidelines (day 1).

Arrange for audio-visual equipment and screen. Set it up on days needed.

Estimated teaching time:

4-5 class periods

Guidelines, day 1:

(Note: "B-day 1" should occur one-to-two weeks after "A-day 2.")

1. Distribute and review Handout #14-4, Oral Presentation Guidelines. Tell students to use it to guide their positive feedback to presenters.

2. Review oral presentation schedule for subsequent days.

3. For each presentation, assign one student to give feedback on voice quality and presentation style, and one for feedback on content and interest.

4. The first student gives his/her presentation. Follow it with feedback from two "evaluators" and a short constructive discussion using some of the questions from Handout #4. Emphasize the positive.

5. The second student presents. Again, assigned "evaluators" give feedback followed by a constructive discussion of the presentation strengths. Make sure feedback to the presenter helps him or her focus on why the subject is of personal value and what aspect of it interested the presenter most.

Guidelines, days 2-4:

6. Student presentations continue. If feedback/discussion takes too long, comments can be saved for day 5 discussion. As students become more adept at giving feedback, teacher should reduce his/her role to that of facilitator.

Guidelines, day 5 (e.g., last presentation day):

7. Last students (those previously missed because of illness or lack of time) present and get feedback from their peers and teacher.

8. Discuss and evaluate results of the entire activity. What do they see as the benefit of the exercise?

   Stress research and speaking skills, preconceptions about the assignment, knowledge of their own, a friend's or famous person's family, closer relationship to person(s) interviewed, respect for the skills and experience of older persons, reduction in stereotypes, common observations. (Note: If students want to give each other more feedback, more time should be allowed.)

What did they like or dislike about it?

How might the results be used? This last question is a loaded one and should serve as a transition to the last part. Brainstorm and list out their answers. Remind them of the "creative project" mentioned mysteriously when you first introduced the activity. Since this is an English class, hopefully some of their answers will be ideas for creative writing projects. Ask them to think these over, adding in any of the following not yet mentioned: narrative, biographical sketch, characterization, short story or one-act play.

C. PHOTO RESEARCH, SOURCE MATERIAL FOR WRITING

Materials needed:

For each student:

a. Models of narration, biography, and characterization, available in many standard textbooks. One example is: *Reading/Writing Workshop Series (A-D)*. New York: Harcourt, Brace and World, 1968.

b. One short story and one short play

Advance preparation

In preparation for Day 1, 3. below, you may wish to review the following:

Elbow, Peter. *Writing with Power: Techniques for Mastering the Writing Process*. Oxford, England, Oxford University Press, 1981,

or

Elbow, Peter, *Writing Without Teachers*. Oxford, England, Oxford University Press, 1975.

Review characteristics of the five writing forms. Two good source books are:

Pooly, Robert et al. *Outlooks Through Literature*, Glenview, IL: Scott, Foresman, 1968.

Stamford, Gene and M. Smith. *A Guidebook for Teaching Creative Writing*. Boston: Allyn and Bacon, 1977.

Duplicate copies of models of narration, biography and characterization (day 2), and of the short story and short play (day 2).

Estimated teaching time

4-5 class periods

Guidelines, day 1:

1. Review the activities so far. Students at this point have developed and presented a product, the annotated slides or prints to the class and in the process have interviewed relatives or elders or conducted research to discover facts about their "families." About this time, students are probably wondering (aloud) what all this has to do with creative writing. To place the exercise in perspective, not as an end in itself but rather as a beginning, discuss the previous exercise as prewriting.

2. List, with students' help, types of writing projects on the board. Discuss the requirements of each. Give students a few minutes to think about how they could use the material they have gathered. Ask students to volunteer their plans, that is, the types of writing that naturally come from the past assignment.

3. Tell students that their assignment should be done in three stages. Although this last step could be a structured assignment with form, length and focus specified, both the nature of the preceding exercise and the type of class suggest a less formal approach. Allow the form to flow from the content by encouraging students to explore their reactions in a voluminous outpouring of free writing (see Peter Elbow sources above).

   a. Using the annotated photos, students should generate ten to fifteen pages of free writing, unconcerned by problems of coherence, form, correctness, or quality. Having completed this, students should sift through this mass of information for nuggest of gold--vivid words, provocative metaphors and strong sentences. Have them condense lengthy passages to succinct summations.

   b. Use this salvaged treasure to generate another four to five pages of free writing, this time more focused and unified. At this point, several clear directions for their writing should have emerged, and they'll be well on their way.

c. After decisions on type of formal assignment, style and tone, students should use the best of their free writing to complete the assignment, due at the start of class 4.

4. Conduct a brief discussion on the effects of "family" history on succeeding generations. Ask students, do you see such an effect in the "family" you studied? In terms of wealth, values, habits? Likes, dislikes, or preferred activities? What traditions did you see handed down? Were elders models for the younger generation? Revered or ignored? Did actions of elders affect future generations' options, goals, actions? Students should end the class with a clearer idea of "what's in it for them"--insights and benefits they can gain from the exercise.

Guidelines, day 2:

5. Give students a twenty-minute free writing exercise based on one of their pictures.

6. Distribute copies of the models of narration, biography and characterization and the short story and short play. Instruct students to look over the models, reach a decision on the form their assignment will take. If the form is changed from their initial choice on day 1, they should tell the teacher.

7. In time remaining, students work on the first stage of their assignment, free writing, for the rest of the class, to be completed as homework. Ask students to bring in writing done so far for class on day 3.

Guidelines, day 3:

8. Allow students a number of choices in best using the class time. They can choose to pair up, sharing their output with another student, work alone, or confer with the teacher. Circulate among students, helping as needed and informally surveying students concerning voice, style and type of writing they're doing.

Guidelines, day 4:

9. Start the class by giving results of your survey and observation from the previous day. Praise the variety of solutions students have chosen.

10. Collect papers. Ask a few students to voluntarily read their creations.

11. Discuss the benefits/problems of the entire activity, using questions like the following:

    -- Was the photo research exercise successful as prewriting?

    -- What have you learned about creative writing from this activity?

    -- Did you learn valuable information (versus trivia) about "your family?" Did it result in a deepening awareness of your own antecedents or those of the "family" studied?

    -- Did older family members serve as models, influence or direct younger members? Was this beneficial? Were traditions handed down?

    -- Did you find some stereotypes you had about older people or previous generations were challenged? What were they? How have your opinions changed?

    -- Would you do this again? Did you enjoy interacting with elders? Recommend others go through it? What changes/improvements in the activity would you suggest? Was it worthwhile overall?

12. Summarize the key benefits in terms of writing and knowledge about aging. Promise individual feedback to each student on his/her creative "product."

Handout #14-1: Assignment: What Can Old Photos Say?

For this assignment you are to select, annotate, and, if you choose, reproduce a series of old "family" photographs. You may use your own family, or may choose old photographs of a friend's or neighbor's family or of a famous family from magazines or books. From this set of photos, you will select ten to twelve to present to the class.

If you are using your own family, locate as many family photographs as possible by looking through albums and pictures owned by your parents and relatives. In any event, select those of special interest to you. You might be attracted by the person, setting, occasion, or quality of the photograph itself.

Having selected your photos, get background information on each from parents, relatives and friends, if your photos are of your family, by interviewing the persons(s) who loaned you the photos, or by researching the famous family in the library.

Organize and, if possible, reproduce the pictures in a form suitable for a class or small group presentation.

Prepare a five-to-seven minute oral presentation, using the slides or mounted photographs and your background information.

Handout #14-2: Taking Pictures of Pictures

Equipment needed:

35mm camera with 50/55mm lens
telephoto lens
close-up lens

Black and white print film for prints or
Slide film for black and white slides (assumption is that all the photos to be copied are black and white)
Tripod or copy stand
Cable release
Light meter

Procedure:

For 3x5 or larger photos, use the 50/55mm lens with close-up. For anything smaller or if you wish to crop (that is, select a portion of a larger photograph to reproduce), use the telephoto and close-up lens.

Select an indoor location with plenty of indirect, natural light or a shaded outdoor location. Arrange your photographs by size, so you need switch lenses only once. Mount your camera on the tripod with the legs fully extended, so that the camera is pointing down. Attach the cable release. Using one of the photos, adjust the position and height of the camera. Focus the picture, filling the picture frame. Using a light meter, adjust the camera to available light. Remember that with the tripod and cable release you'll be able to safely shoot at slower speeds than normal.

Position your first photo, cock the camera, recheck your focus and alignment, and snap the picture. Recock the camera and continue.

It will be helpful to number and jot down descriptions of the photographs consecutively for later reference.

When the photos have been processed and returned, be careful not to use a felt tip pen if annotating on the backs of the photos, since some ink bleeds through.

Handout #14-3: Photo Context

For each photo, complete a copy of this Handout.

1. Informant (name, relationship to you, approximate age):

2. People in the photo (ages, relationship to you and/or to each other):

3. Photo date, location, occasion (wedding, graduation, outing):

4. What interested you in this particular photo (clothing, facial expressions, surroundings)?

5. Other information:

6. Relationship of this photo to others you chose, and how it might contribute to your presentation:

Handout #14-4: Oral Presentation Guidelines

These guidelines will help you focus on a successful presentation and on the strengths of presentations others give.

VOICE QUALITY

-- Volume and pitch appropriate

-- Interesting and varied tone

-- Normal rate or speed

PRESENTATION STYLE

-- Natural posture, gestures (especially hands)

-- Varied facial expression

-- Sufficient eye contact with audience

CONTENT

-- Clear organization into sections, uses notes

-- Stated purpose or theme

-- Attention-getting introduction and clear conclusion

INTEREST

-- Effective use of visual aids

-- Good choice and sequencing of visual aids

-- Involvement and sequencing of speaker, enthusiasm for his/her subject